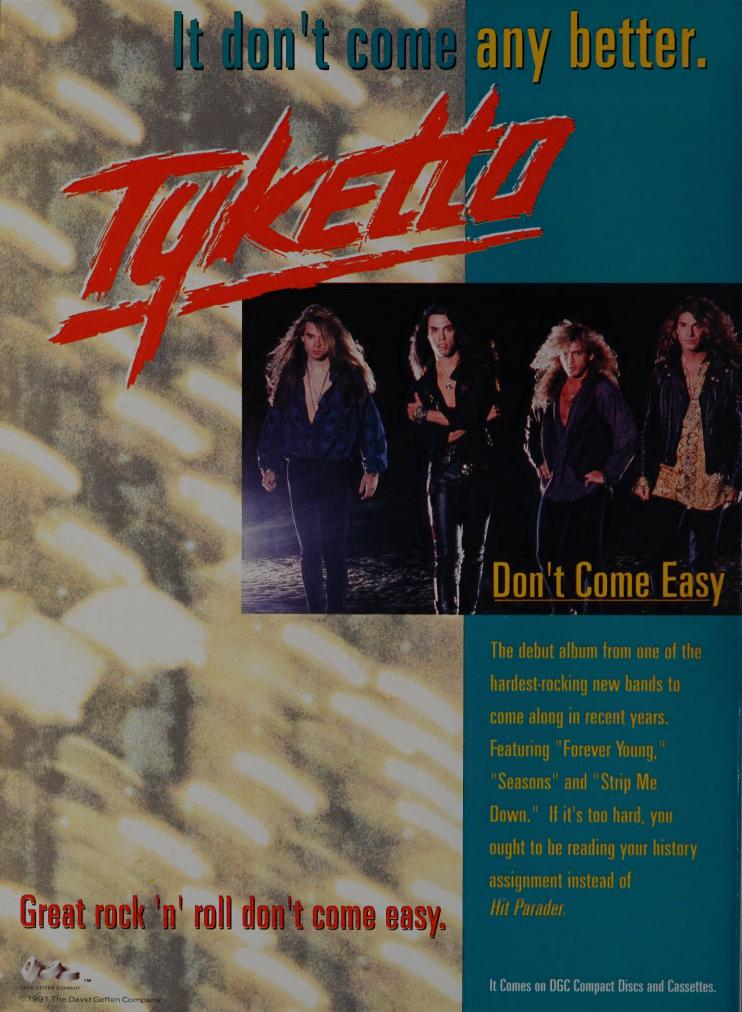
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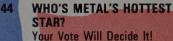


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ROOTS

BY ROB ANDREWS

RAY GILLEN

Each issue **Hit Parader** sojourns back in time with a rock and roll celebrity. This month's time traveler is Badlands' charismatic vocalist, Ray Gillen

here were times when frustration almost got the better of Ray Gillen. After all, the tall, handsome vocalist had flirted with fame for more than three years, first as the vocalist for Black Sabbath, and then as the original singer in John Sykes' much-hyped post-White-snake band, Blue Murder. But somehow Gillen never managed to record with either of those groups, moving on — or being forced to move on — before he got the chance to put his vocal talents to work in the recording studio. It wasn't until Gillen hooked up with former Ozzy Osbourne guitarist Jake E. Lee to form Badlands that the pieces finally began to fall into place.

"I thought I might end up as the best known singer to never sing with a band on an album," Gillen joked. "I had been in the studio as part of some special projects, but never as part of a real band, and it was very frustrating. I remember when I was asked to join Sabbath I couldn't believe how great I felt. Before that I had been playing all around the New York area with a variety of bands — most notably one called Rondinelli, which featured Bobby Rondinelli, who used to play drums in Rainbow. But when I got the chance to join Sabbath it seemed like all the hard work I had put into rock and roll was about to pay off."

Unfortunately for Gillen, his year-long association with Sabbath never propelled him to the stellar heights he had imagined. After one moderately successful arena tour with the Sabs, a call came in from John Sykes, attempting to lure Gillen into the fledgling Blue Murder. After much soul-searching and consultation, Gillen decided the offer to join Sykes was too good to pass up. After all, why try to fill the shoes of a legend in a 20-year-old band when you can create your own legacy with a new group? Once-again, however, the fickle finger of fate dealt Gillen a bad blow. Just before Blue Murder was about to enter the recording studio (and after Gillen and Sykes had spent months writing and rehearsing together) the powersthat-be at Blue Murder's label decided that they'd prefer to have all the fan and media attention focused on Sykes (whom, by the way,

they had signed for over \$500,000). Once again Gillen found himself on the outside looking in.

"That situation with Blue Murder really hurt," he said. "I guess I was philosophical at the time, figuring that everything was done for a reason. But, to be honest, I couldn't figure out what the reason could be. I'm not going to second guess what the people at the record company did, I'm sure they had their reason, but it was a disappointment. John Sykes remains a great friend, and I value his talents and his friendship a great deal."

Once freed from Blue Murder, Gillen began fielding a wide variety of offers from seemingly every corner of the rock world. Major bands tried recruiting him as their new vocalist, and new bands begged him to join. Gillen carefully weighed his various options and rejected them. Then early in 1989, Jake E. Lee, fresh from his stint with Ozzy Osbourne, got in touch with Ray and the two agreed to meet and discuss some musical ideas. Almost immediately the pair noted their similar tastes, preferring the classic blues sounds of groups like Free, Led Zeppelin and Humble Pie to the more commerciallyoriented styles of today. After a short while, they agreed to work together in a new band designed to capture some of the magic that made that brand of blues/rock so magical; thus Ray Gillen: "I thought I might end up as the best known singer never to sing on an album."

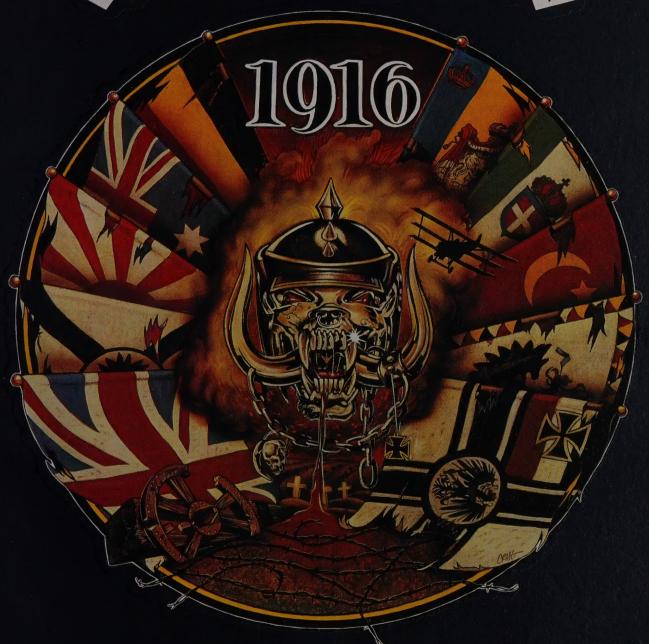
Badlands was born.

"I had known Jake on-and-off before that, and I always thought he was an amazing guitarist," Gillen said. "Once we actually sat down to talk, it was really interesting that we had similar tastes and similar interests. He was thinking about putting a band together, and I was looking for a group, too. It was just kind of natural that things came together for us."

Now two years later, Badlands' second album, Voodoo Highway, is upon us, and Gillen finally feels he has the perfect forum for expressing his unique vocal stylings. From the rugged energy of Show Me The Way to the pure rock excitement of Last Time, on Voodoo Highway Gillen sings with an assurance and skill that proves he now has the confidence to match his unquestioned skills. It took him a long time to attain his present status, but as with all good things, it was worth the wait.

"You do appreciate things a lot more when you've really had to work for them," Gillen said. "Badlands has been a struggle, and I'm sure it will continue to be one in the future. We're not playing music that's geared for radio or MTV. But it's great music. It's the kind of music that makes me proud."

motorhead



This Album is Gzone Hostile.

Motorhead recklessly sabotages the course of history on "1916," their most relentless album to date. Featuring "The One To Sing The Blues," "Make My Day," "Angel City," "No Voices In The Sky," and "I'm So Bad (Baby I Don't Care)."

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INFORMATION CENTER

AC/DC are still reeling over the ramifications of the tragic events that transpired in Salt Lake City last January. It seems that during a band performance, the general admission crowd surged to the front of the stage, crushing three fans to death in the process. The group, totally unaware of the events, kept on playing despite pleas from security officers to stop. At the moment, AC/DC aren't commenting on the sad situation because the legal aspects of the tragedy have yet to be clarified. All we can hope

is that some arena administrators will finally realize that general admission shows simply don't work!

Surprise! Surprise! Guess who's run into some "unexpected delays" while completing their latest LP? Why it's none other than Guns N' Roses! After telling many within the rock community that their second record had been

completed by the tale end of 1990, it now seems more likely that the disc, Use Your Illusion, won't be ready before the fall of 1991! "We're as surprised as anyone," a spokesperson at the band's label said. "We were ready to release it, but then we found out that only three tracks were completely finished." Also, it appears that drummer, Steven Adler, may be back in the Guns fold.

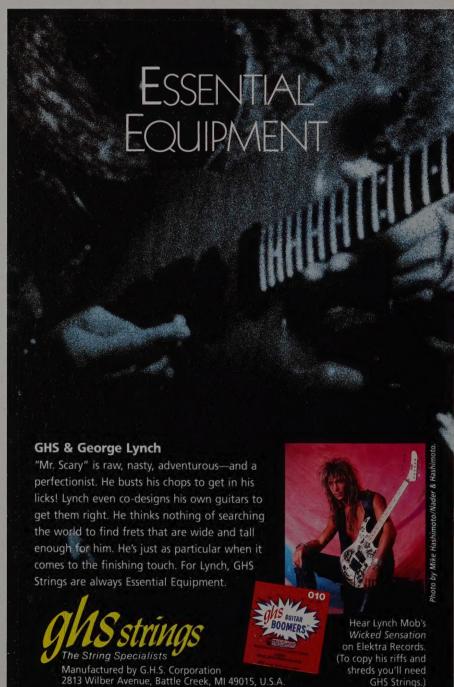
You may have been led to believe that when Warrant left the Poison tour earlier this year, it was merely to seek the proverbial "bigger and better things." The fact is that there was more than a little friction between the two bands. Here's Warrant's Jani Lane to explain what we mean. "Due to restrictions that were placed upon us it became impossible for us to perform the way we wanted to, to perform the way we should. There are only so many times you can be told you can't do what you should."



Anthrax to the rescue! It seems that New York's favorite mosh masters recently came to the aid of none other than Billy Idol when the latter was being accosted by a drunk male patron in a London hotel. Evidently the hotel guest grabbed Mr. Idol and kissed him — something the macho Billy didn't enjoy one bit. A brawl quickly broke out between Idol and the patron's friends. Upon viewing these proceedings, the Anthrax brigade, who were also staying in the posh digs, raced to the rescue, trashing the hotel bar in the process.

TIDBITS AND ASIDES

Is Ozzy Osbourne thinking of scrapping his entire album and beginning again?... Is Great White concerned about fan reaction to their latest LP, Hooked?... Is Cinderella regretting taking so long before beginning their U.S. tour?... Is Motley Crue about to unleash some surprises on their fans?





R-U-READY OPPORTUNITY KNOCKS NEW UNIT SHOOTS TO THE TOP WITH DEBUT DISC.

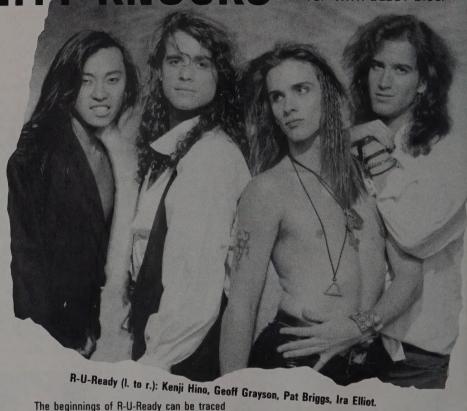
BY FRANK HARPER

ock and roll is certainly growing up. At one time - in fact, not that long ago - when a band spoke about their influences they called upon the hallowed names of classic blues artists, or at least seminal rock forces like the Stones and Hendrix. Then, as a new generation of bands came along, the influences became more contemporary, with the likes of Aerosmith and AC/DC dominating all the "personal favorites" lists. Today, however, as even younger bands begin to hit the rock scene, a new set of "roots" are beginning to emerge — the slew of video superstars spawned by the MTV generation of the mid-'80s. For a young band like R-U-Ready, the influence of bands like Zeppelin or Aerosmith is almost negligible. But mention Van Halen, Motley Crue or even Prince and you're certain to get a rise out of vocalist Pat Briggs, quitarist Geoff Grayson, drummer Ira Elliot and bassist Kenii Hino.

"When we started out, we saw bands like Robert Palmer and the Power Station on MTV, and they had an influence on us in terms of making music heavy but funky," Grayson said. "We also listened to a lot of hard rock and people like Prince in the era just before **Purple Rain** came out. Those were all part of the things that served as the breeding ground for the ideas behind this band."

With such a diverse set of influences, it's no surprise that R-U-Ready's self-titled debut album has already attracted a great deal of media attention from coast to coast. While rock fans have been a little slow in reacting to the eclectic blend of sounds that characterize many of the group's songs, industry insiders and critics everywhere have noted that this is one band not shy about doing things their own way. When you combine that kind of media support with the startling good looks of front-man Briggs, it seems like only a matter of time before the rock masses line up in support of R-U-Ready.

"We've heard people say some really nice things about us, and that's great," Grayson said. "I don't think anyone minds having people compliment them. But we're not letting it go to our heads at all. We know that there's still a long way for us to go, and we're ready to do everything we have to do in order to get where we want to — and that's the top!"

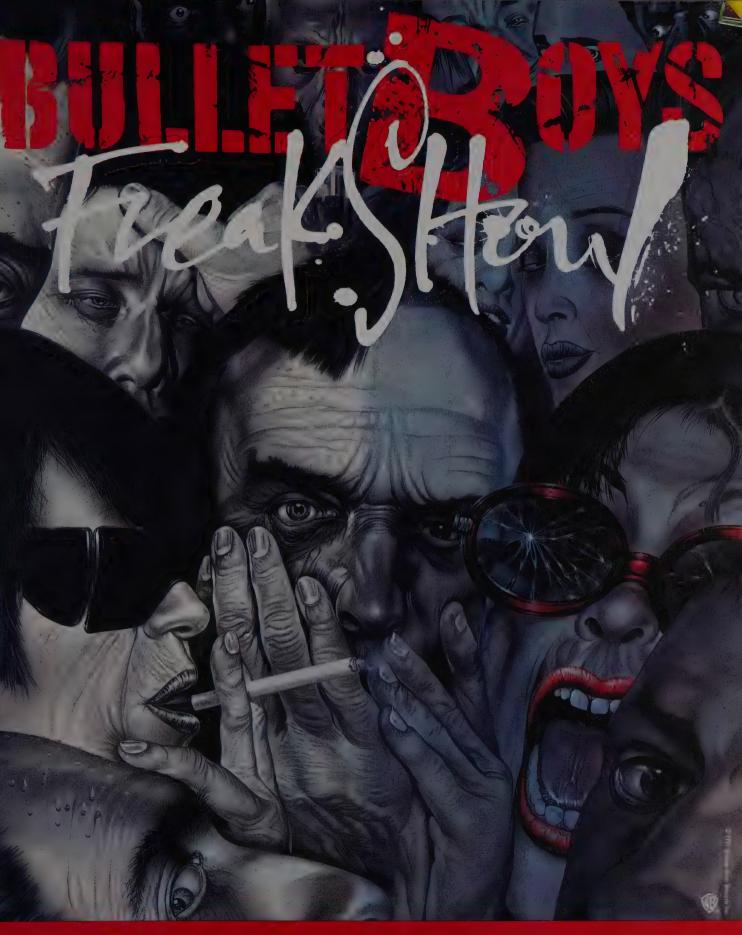


The beginnings of R-U-Ready can be traced back four years to when Grayson decided to put together a band that defied what was fast becoming the "conventional" MTV rock stereotype. The first person he recruited was Briggs, whom he originally spotted shaking his moneymaker on a New York dance floor. Noting the singer's charisma, he immediately enticed him into being his new band's frontman. Next aboard was Elliot, a veteran of countless East Coast groups, who after listening to some of Grayson's songs, realized his musical vision fit in perfectly with that of the burgeoning new group. And last to join was Hino, whom Grayson says he spotted playing on a New York streetcorner.

"Everyone's got their own story about how they joined this band," Grayson said. "We really all kind of fell together by chance. Pat was singing backup for some former Penthouse Pet Of The Year when we met, Ira just knew how to play all these different styles because he had been in so many different bands — and that was perfect for us. And Kenji was out there on the street in Times Square playing, smiling and laying down some serious grooves. I knew right then the quy was perfect for us."

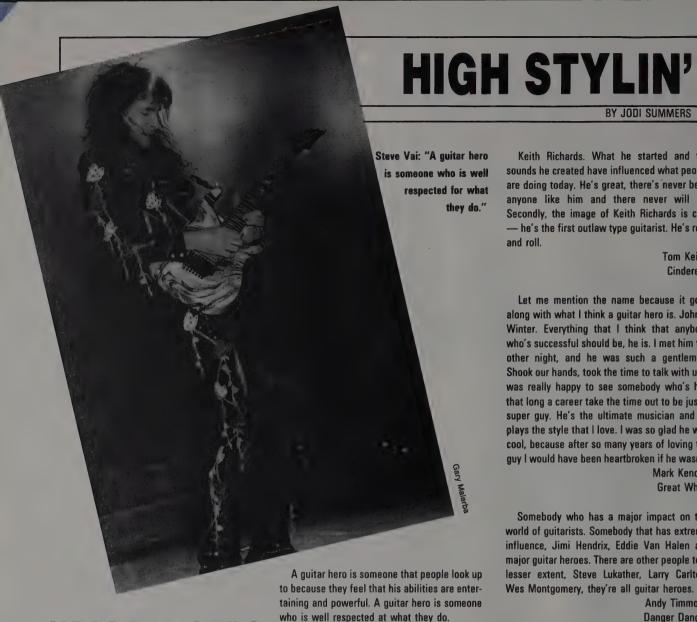
As soon as the band's members had been put in place, the group hit the local New York club circuit, and within months executives from virtually every label were pounding on their door, wanting them to affix their signatures to a contract. Soon their deal was done and the band quickly moved into the studio to begin work on their debut LP. For a group with no previous recording history, R-U-Ready took to the studio like the proverbial fish to water, cranking out their tracks in only two months - a near-record time for a rookie band. But more than working fast, the group worked well, laying down songs that captured the unpredictable, free-spirited energy that Grayson hopes will become R-U-Ready's trademark.

"We were real happy with the way things went on the album," he said. "We already had a lot of confidence in our music and in ourselves from our live shows, but the studio is a little different. But I think we captured the natural energy, the spontaneity we have on stage on the album. We like to think that whenever we get together things just click. It's something you can't rehearse. With us it just comes naturally."



Welcome Home.

"THC Groove"



HEADBANGERS SPEAK OUT!

Musicians often have very analytical opinions of their peers, especially about what makes them great. When High Stylin' asked guitar gods far and wide What's A Guitar Hero? we got some very interesting answers...

It's the guitarist who writes guitar lines you can whistle. I like the guys who can do slightly memorable things. I was never attracted to superfast players for their technical abilities. Coincidentally, the guitarists I like use Gibson Les Pauls. I was into Thin Lizzy when I was a kid, and the first guitar I bought was a copy of a Gibson Les Paul like Brian Robertson and Scott Gorham played. Their music was fast pop rock and it was great!

> **Billy Duffy** The Cult

In the '60s and '70s there were guitar heroes. Hendrix was one, he came right out of the blue. No one knew where his inspiration came from, he was totally set apart from the pack. He changed the face of rock guitar, Page, Beck, and Blackmore followed suit, they're heroes as well. It got kind of clouded in the

'80s, it became like, who's the guitar hero of the month? It's not what it used to be. You've got to be bigger than life, you've got to have something more than the cool licks of the week to be a guitar hero. It encompasses attitude and personality and stage presence.

> George Lynch Lynch Mob

Steve Vai Whitesnake

A guitar hero is a guy who has his own style. a guy who's breaking barriers. I'm considered a hero back home in Sweden.

> John Norum Don Dokken Band

Keith Richards. What he started and the sounds he created have influenced what people are doing today. He's great, there's never been anyone like him and there never will be. Secondly, the image of Keith Richards is cool - he's the first outlaw type guitarist. He's rock and roll.

BY JODI SUMMERS

Tom Keifer Cinderella

Let me mention the name because it goes along with what I think a guitar hero is. Johnny Winter. Everything that I think that anybody who's successful should be, he is. I met him the other night, and he was such a gentleman. Shook our hands, took the time to talk with us. I was really happy to see somebody who's had that long a career take the time out to be just a super guy. He's the ultimate musician and he plays the style that I love. I was so glad he was cool, because after so many years of loving the guy I would have been heartbroken if he wasn't.

> Mark Kendali **Great White**

Somebody who has a major impact on the world of guitarists. Somebody that has extreme influence, Jimi Hendrix, Eddie Van Halen are major guitar heroes. There are other people to a lesser extent, Steve Lukather, Larry Carlton, Wes Montgomery, they're all guitar heroes.

> **Andy Timmons** Danger Danger

A guitar hero is somebody who speaks through their guitar. They can cry tears through their guitar, they can make it bleed. They're just getting their message across, saying this is how I feel. The tones and the sound that comes out of a guitar make it sound like it's alive.

> Scotti Hill Skid Row

When I think of a guitar hero, Jimmy Page comes to mind as one of the first influential ones. He was really magical with a guitar, so expressive, and there was a persona about him. The late '60s were such a fresh time, Marshall amps were new, there were no ideas about distortion, and all of a sudden studios became a creative tool.

The only guy that was more recent on the scene that is a hero to me is Eddie Van Halen. He's been really influential for quite a while with a lot of people.

> **Bruce Kulick** Kiss



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Queensryche



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TO RAVE REVIEWS.

BY DAINA DARZIN

M

ajestic," "Serious."
"Technically complicated." Words people have been applying to Queens-

ryche's music from their first EP on — so it's no

surprise they relate to frontman Geoff Tate's hobbies as well.

"I have a lot of interests, producing to filmwork, soundracks, scuba diving, underwater photography," he explains. "I love to do expedition work, long sailing trips to uncharted lands, getting involved in a climbing expedition. Things with a sense of adventure that test your physical strength, your mental strength."

Of all of those, sailing is by far his favorite. "It's my passion," he declares. "I like the violence and the serenity of the ocean. It's challenging, you match wits with the weather. I like the speed, the excitement of going out to the middle of nowhere."

In fact, Geoff lives on a sailboat these days
— moored on Lake Union in his native Seattle,
Washington. He says he'd much rather talk sailing equipment with his nautical neighbors than
make the rounds on the club scene.

"It's freedom," he continues. "It's a nice getaway from the business. Sailing is a very skill-oriented sport. There's a lot to know — you can never really know everything about it. You're always constantly learning. It's the ultimate challenge — surviving on the sea, that's always changing, that's always a barrel of turnult — it doesn't care about you. You always have to be on top of it. You always have to be watching what's going on with the weather patterns, wind patterns, currents, different coastal terrain, entries to harbor, other ships. It's very intense."

His bandmate, guitarist Chris DeGarmo, flies planes. "We find our two hobbies are very similar in that they have navigational equipment and work a lot on the same principles of wind and wind shear," Geoff says, "I'll explain something about my navigational equipment and he'll go 'Oh yeah, I've got that on the plane.'"

Still, they keep their hobbies in perspective. "Music is the passion for me," says Chris. "If flying was the real passion, I'd be some captain on United, or I'd be an Air Force test pilot. The band thing is so all-consuming, there's so much involved in it, that we take our time off very seriously."

"You need hobbies to escape burnout, to recharge your batteries and give you a little free time," Geoff continues. "The creative mind doesn't work on regiments, If you dive into an outside activity, you come back fresh."

The singer is also an admitted techno-head, and brought this quality to his music from the very beginning. A military brat who grew up in numerous locations before settling in Seattle, he first got into music after seeing a Yes concert in high school. "It was so incredible, so emotional," he remembers. "It had such interesting visuals and state of the art sound. There was a real atmosphere about it." Soon, Geoff was spending his afternoons with a friend and his build-your-own synthesizer kit. "It took three, four months, getting it all together, having it not make any sound, having it blow up once, having to reorder pieces," he laughs. "It finally came up with this weird electronic sound," which Tate incorporated in the "ELP-Kraftwerk-type" music he was playing at the

Soon thereafter, he began singing in a Rushin Jialen cover but and then the Mob, which became Queensryche and went on to their current glory.

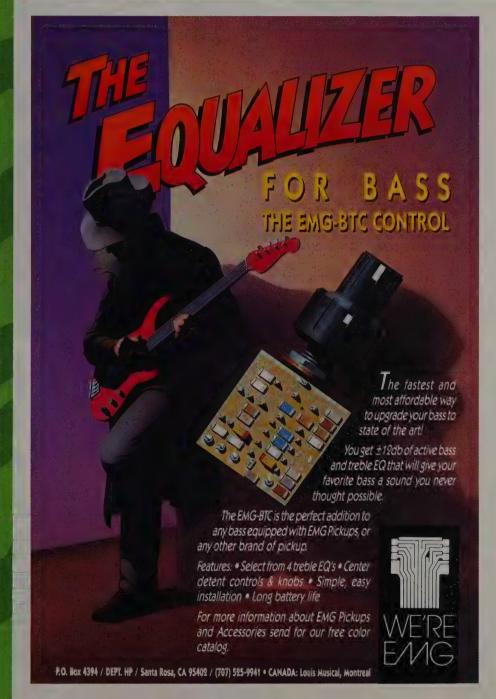
Somewhere along the line, Gooff also found time to attend college, where he majored in political science and economics. "I dropped out

and I wish I hadn't now," he says. "I like the atmosphere of college, all the knowledge. I like to find out why things are the way they are."

These days. Geolf channels some of his mental energy into his computer. "Technology is fascinating, it's the new religion for quite a few people," he believes. "I enjoy my VCR and my remote control devices. I like my computer, I keep records, write music on it, you name it.' The computer has gone on tour with Queensryche as they've hit the road to support their platinum LP, Empire. "I've come to understand it a lot better, as far as relating it to what I do. writing music. It's a never-ending sort of tool. you can keep expanding on programs," Geoff explains. "Once you become comfortable with the working format, you can go beyond that to other things, which is where I'm at now. I don't have to think about using it, it's not a chore

anymore. It's changed our music quite a bit, the way we look at things. It opens you up to a lot more ideas. The challenging thing is to put technology in a form people can relate to."

Some of Geoff's computer time is probably logged in late at night, particularly when he's off the road. Insomnia is "something that's happened since I was 20. It could be stress, could be I'm bored to death." he said once. He's decided his old solution wasn't a good one: "I used to drink pretty heavily, beat myself up drinking, but the last few years I've gotten into physical exercise, beating myself up that way. After I work out, I usually have a very clear head, and come up with something creative. Before, I'd be drunk on my face, I'd go to sleep and wake up feeling awful 'cause I didn't get anything done." With everything going on in Geoff's life, that's highly unlikely today.



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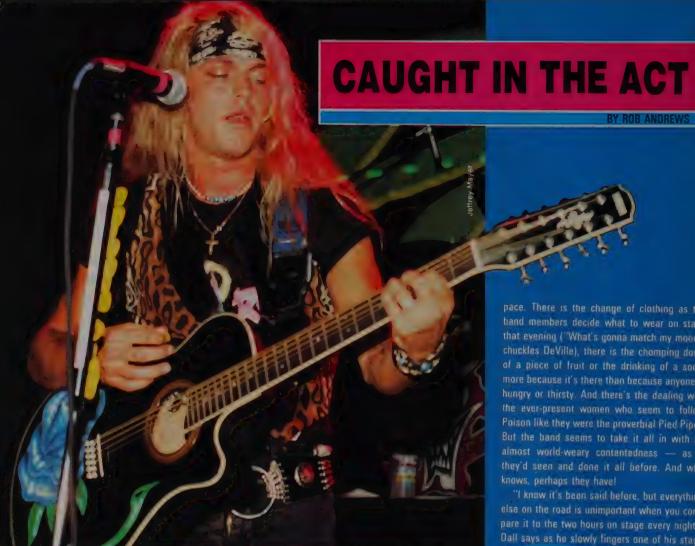
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Bret Michaels: "Life on the road has a rhythm all its own."

he tour bus takes a hard left and squeezes through the steel gates that have momentarily been swung open by four beefy security guards. Ever-so-carefully, the driver, who's already been behind the wheel for nearly eight straight hours, navigates his vehicle through the barrier, making sure not to damage the bus, its precious cargo, or the stream of fans who have pressed up close to the bulky craft in the vain hope of eyeing its contents. That "contents" Bret Michaels, Rikki Rockett, Bobby Dall and C.C. DeVille seem almost oblivious to the chaos that surrounds them. Occasionally DeVille looks up and waves at a young lady standing outside the bus, but that's about as far as the band goes towards acknowledging their legion of supporters. Dall and Rockett are busy stuffing their faces with a variety of food products that perhaps aren't fit for human consumption while Michaels is off by himself, listening contentedly to some unidentified tunes on his Walkman. Another day in the life of Poison on the road is right on schedule

The time is 6 o'clock, still three hours before the band is scheduled to hit the stage for another show on their highly successful Flesh

And Blood world tour. The bus finally docks securely in the garage underneath the arena and the boys in the band slowly disembark, a variety of bags, magazines and instruments in their hands. As they walk the 200 yards to their dressing rooms, they are greeted by the promoter, some arena workers and a few lucky fans who've been allowed into the arena an hour before its official opening. The group members take it all in stride, offering polite, but brief hellos to those who greet them while they steadily make their way to their dressing area, never making a full stop for anyone or anything.

"Life on the road has a rhythm all its own," Michaels says as he finally sits down in the dressing room and surveys the table of not-sodelightful delights that has been laid out for the band's pre-concert meal. "It takes a little while to get used to it once you've stopped touring. and it takes a little while to calm down once you're back at home. But we're in mid-tour form now. We have great people working for us, so everything is just taken care of for us. In fact, when we get home, and don't have all these people around, you forget what it's like having to do things for yourself.

Contrary to what many fans might imagine, the hours before showtime drag on at a snails

pace. There is the change of clothing as the band members decide what to wear on stage that evening ("What's gonna match my mood." chuckles DeVille), there is the chomping down of a piece of fruit or the drinking of a soda, more because it's there than because anyone is hungry or thirsty. And there's the dealing with the ever-present women who seem to follow almost world-weary contentedness - as if they'd seen and done it all before. And who knows, perhaps they have!

pare it to the two hours on stage every night," Dall says as he slowly fingers one of his stage instruments. "Everything else is great, and we love it, but they're more or less diversions to get us through until the next time we go on. I'm not saying we don't love the attention, and you know we love the girls. But we've got our priorities in the right order.

As the clock slowly moves on, the band does a quick sound check, tearing through a couple of songs at 7 o'clock, shortly before the house doors open. Then at 8 the opening act. Warrant, goes on for their 45 minute set. As Warrant finishes, and Poison is told that they have half an hour before they are scheduled to hit the stage, a noticeable jump in adrenaline can be detected. Michaels, already fully decked out in his stage finery, jumps up and down on a nearby bench attempting to limber up and burn off some pre-show jitters. Dall lights another cigarette and Rockett mindlessly taps his drum sticks against a table. Finally at 9:15, a stage hand appears to lead the band to the stage. As they walk down a long corridor that leads to be heard as the arena lights go dark and the band's intro music starts blaring through the house PA system.

"Let's go!" Michaels yelps as he leads the band into action. Suddenly the stage lights go on, DeVille hits the evening's opening salvo and another Poison show is underway.

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PICK HIT

BY WINSTON CUMMINGS

NEW UNIT FROM ST. LOUIS
KICKS UP A STORM
WITH FIRST ALBUM.

t. Louis, Missouri, has long held a special place in the history of rock and roll. It was in the "Gateway To The West" that rock legend Chuck Berry first started laving down his distinctive riffs some 35 years ago. Those guitar licks had an immediate and lasting impact on everyone from the Beatles to the Rolling Stones, and thus laid much of the groundwork for the music we know and love today. Unfortunately, since those halcyon days of the mid-'50s, St. Louis has fallen on some lean times in terms of its impact on the rock and roll scene. Today, however, the city seems on the verge of a rock renaissance, thanks in part to a band called Kingofthehill, a unique and eminently distinctive four-man unit that seems determined to put St. Louis back on the rock and roll map.

"Growing up in a place like St. Louis allows you to really absorb a lot of musical influences," vocalist Frankie (yup, just Frankie) said. "My father was a percussionist in a Latin band, so I was always surrounded by musicians. I remember falling asleep at the top of the stairs when I was a kid, and I would sit there listening to all these musicians who would come over and jam. It was a great learning experience. On top of that, my brother was really into rock stuff while my sister was always playing Elton John. I took it all in, and it comes out in our grooves."

Frankie first hooked up with bandmates Jimmy Griffin (guitar), George Potsos (bass), and Vito Bono (drums) in 1987. Immediately the band's varied musical tastes blended into a unique potpourri of sound that soon created a big buzz on the normally staid St. Louis club circuit. At a time when most acts were trying to make a living by playing a variety of cover tunes in the local youth hangouts, Kingofthehill was burning adolescent brains with their eclectic mix of jazz, metal, rock and pop.

"We've been playing originals in the St. Louis clubs for the last three years," Frankie said. "Around there, that wasn't acceptable. The club owners only wanted groups that could play all the hits off of the jukebox — and that certainly wasn't us. In fact, we're a terrible cover band. The club owners hated us for that, but when we started playing our originals, and they saw the reaction we got from the fans, they changed their tune in a big hurry."



Kingofthehill (I. to r.): George Potsos, Jimmy Griffin, Frankie, Vito Bono.

The band's desire to play their own tunes finally started paying big dividends in 1990 when they were signed to a record deal and went to Village Recorders in Santa Monica, CA, to work on their self-titled debut LP. Showing their influences on such tracks as *Place In My Heart, Freakshow* and *Big Groove*, Kingotthehill soon emerged with an album that had media moguls, fans and record company executives all shaking their heads in wonder. How do you describe the music of Kingofthehill? Well, if you ask Frankie, he'll tell you the only way to do that is to give it a listen.

"Everything we do in this band is very 'feel' oriented," he said. "It's really hard for people to categorize, and that makes 'em uncomfortable. They don't know if it's rock or metal or pop—and we like to keep 'em guessing. I guess the key element to our music is the groove. Our attitude is if it doesn't groove, you shouldn't do it. We don't follow any set way of writing a song—each one is different. Sometimes I'll get a groove going, sometimes Jimmy will come to

me with a riff and we'll knock it out. Usually the song ends up finished in about 15 minutes. It's fast, but it's good."

Kingofthehill have brought a much-needed breath of fresh air to the rock and roll world. Whether fans will react positively to the group's unusual stance remains to be seen. But commercial success isn't really that high on the band's list of priorities. They feel that making the music they feel in their hearts, and making sure that they lay it down the right way on the grooves of their records, or on the concert stage, is all that really matters.

"We're always fed off of a crowd's reaction to us," Frankie said. "They tell us if what we're doing is good or not. The first night we ever went on stage, in a club called New Orleans Nights, the crowd response was incredible. It really got us going. It told us we were headed in the right direction. Now that we're on the move, we want to make sure that we keep going the right way."

Hot To The Touch

FIREHOUSE

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signed the last autograph and reentered the arena's backstage area. "Usually before a show I get so involved with soundcheck and then just making sure everything's together for the show that I don't have time to even think about all the people who come to the show. I don't think about what they're doing while I'm getting ready. But seeing them and talking to them really takes me back to when I was a kid and I'd go down to the Spectrum in Philadelphia to see Aerosmith or AC/DC. It's kind of hard for me to think of us in the same breath as those bands, but I guess to these kids it's kind'a the same."

While Keifer may have difficulty in picturing his outfit ensconsed alongside the true heavy-weights of the metal domain, there's no way that anyone can deny that Cinderella has now hit the big time. With sales for their latest LP, Heartbreak Station, now passing the million

Tom Keifer

BY PETE HAWKINS

he TV crew had a deadline — but they also had a big problem. They needed to interview Cinderella's main man, Tom Keifer, for a segment to be broadcast that evening, but due to union rules, they couldn't bring their non-union TV crew into the arena the Cinderfellas were playing. What to do. what to do? Upon hearing of the dilemma, the ever-laid-back Keifer offered a suggestion, as soon as he finished soundcheck, he would go outside with the

crew and shoot the interview. Great idea — except for the fact that as soon as Keifer emerged into the late afternoon sunlight he was besieged by a horde of fans preparing to attend that evening's sold out show. Seemingly unfazed by the sudden mass of humanity that surrounded him, Keifer politely asked the crowd to move back, proceeded to do his interview, then sat around for nearly half an hour shooting the shit and signing autographs for his faithful legion of followers.

"That was actually kind of cool," the darkhaired vocalist/guitarist said as he finally sales level. Keifer and bandmates Jeff LaBar (guitar). Eric Brittingham (bass) and Fred Coury (drums) have achieved the distinction of having each of their first three albums attain platinum sales success. But their achievements have done little to convince Keifer that Cinderella is little more than a good of rock and roll band that places the music shead of everything else. Perhaps his humility — certainly a rare quality in the egomaniacal world of hard rock — is one of the keys to Cinderella's success.

"I've always loved simple rock and roll," he

said. "Sometimes I think a band gets carried away with their own importance — as well as with new technology — and they make an album that they'll never be able to play live. To me that's the most important thing you can do; make sure that you can actually play your songs better on stage than you did in the studio. That's one of the reasons we tried to keep everything on Heartbreak Station as raw as possible. It's a real earthy, in-your-face kind of album. Technology is cool, but it's not what got me off when I was a kid."

The material on **Heartbreak Station** may be raw and unrefined, but it certainly isn't simple. Sorry Tom. The truth is that songs like *Shelter Me, Electric Love, Dead Man's Road* and *Winds Of Change* run the complete gamut of rock styles and emotion, from funky country blues, to classically-tinged pop, to balls-out metal. It is Cinderella's inherent diversity that has helped place and keep them on the rock and roll map, and it's their constant desire to change that makes their music so impressive.

"We tried to switch some things around this time," Keifer said. "We wanted to keep the energy we had on the first two records, but add new things to the mix. That's why we had Brian from the Bus Boys play honky tonk piano on some of the songs, and we had the Memphis Horns on some others. And then we had a full orchestra, with strings arranged by John Paul Jones, appear on two tracks as well. I don't know if we'll be able to bring the orchestra on

the road with us, but we'll obviously augment the band for some of the songs."

It is a dilemma that has faced Cinderella since they started out on their second national headlining tour a few weeks back. How can they be true to their songs' use of horns and orches tration while remaining just as true to their "simplicity is the key" motto? Bassist Eric Brittingham even added a little fuel to the fire by stating shortly before the tour began, "Some bands use so many samples and tapes that the audience goes away thinking they were amazing. But what they don't know is that what they were hearing wasn't live, it was Memorex. I want to give our fans a good, honest show."

To solve this problem, the band decided to maintain their four-piece lineup, refusing to follow the lead of some bands and tour with a horn section and "guest" musicians. According to Keifer, Cinderella will always just be the four Philly rockers who've nurtured the group from the beginning. And nothing is about to change that.

"We'll just have to play a little louder and faster to make up for what might be missing," Keifer joked. "I don't think it'll be a problem. I don't want to see us adding things that take away from the band, or the show. This is the second time we're going out as headliners and we want to make sure we take advantage of the lessons we learned last time — we don't want to give ourselves a whole new set of things to worry about."

Among the lessons the boys learned last time was that as headliners the pressure — both financial and artistic — falls squarely on their shoulders each night. The crowds have paid their hard-earned money to see Cinderella, and they had better deliver night-in and night-out. When the group spent two years learning the ropes as an opening act for the likes of Bon Jovi and David Lee Roth, they knew they could afford an occasional mistake — but not any more. Keifer says that the band does indeed feel the extra pressure. But with that pressure also comes the myriad benefits of headlining.

"It's great not to worry about whether you're gonna get a soundcheck or be able to play what you want in exactly 30 minutes," Keifer said. 'Now it's our show and we can do whatever we want. We've got a fairly rigid list of songs that we follow, but we like to keep things interesting for everyone - including us. We'll throw in a few surprises. I think the bottom line is that we all live for the chance to get on the road; I know I certainly do. I've got a real nice life at home - a nice house and a wife. But when the time comes to get back on tour, there's really nothing to think about. You just do it - you want to, you need to, you have to. That's what rock and roll is all about to me. It's those long nights traveling between shows, and hangin' out with people before and after the show. That's the stuff that inspires the music. That's never changed since music first started, and if I have anything to say about it, it never will change."





MAIL

Something frightening is happening in this country. As Russia is moving toward freedom and the Germans are getting together, the First Amendment to our Constitution is being abridged and threatened. The founding fathers are probably doing backflips in their barrows. Those of us who truly believe in freedom do not think that others would be interested in taking it away. That just isn't so. Censorship is creeping up on us. Remember those little warning stickers? The ones that weren't supposed to affect the sale of the albums, but only warn of their content? Certain major chains are now pulling these albums from their shelves and some shopping centers now have clauses in their leases that prohibit the sale of stickered albums on their property. The people of Germany failed to recognize the evil in their midst until it had them by the throats and many paid for it with loss of life and freedom. People who love their music need to stop being so complacent. There ARE things we can do before it's too late. If you are over 18, you can vote. If you aren't, you can write to your congressmen and senators and boycott stores that refuse to sell stickered material. Be aware of the evil that is trying to silence what is — for many of us — a reason to stay alive. Lastly, I want to say to the musicians - DO something! People like Megadeth and Ozzy are making TV appearances encouraging people to vote. Even DONNY OSMOND is doing something. Those who are currently touring can do a lot by encouraging fans to stand up and be heard. You appear in front of thousands of people who paid money to listen to you. Tell them to wake up. Don't let the music we all love die because we were too lazy or ignorant to fight for it.

> Lara Toten Lake Charles, LA

P.S.: "We are raised to honor all the wrong explorers and discoveries — thieves planting flags and murderers carrying crosses. Let us praise — at last — the colonizers of dreams!" (from the Prologue Of Lord Of The Rings)

To Def Leppard,

I read an interview with Joe Elliott that upset me. He said one band could not change anything. I think he has a bad attitude on that subject. One band CAN change SOME problems. Like Motley Crue, they could have saved someone's life by going clean. Rick Allen saved mine. I had (and sometimes have) a depression problem. He showed me life is full of downs, but you have to pull yourself up. He's taught me so very much, though I've never met him. I'm not saying Def Leppard can change the world, but you



could get involved. What do you do to help this world? You could try no aerosal and styrofoam. EVERYONE in the world needs to do something. Get a better attitude, Joe! I'm not putting you down; Def Lep is my favorite band. I hope someday to be as great as you are.

Def Rulz Huntsville, AL

I've been wanting to write you about this for a long time, but your February issue was the last straw! Maybe you will be able to find out for me -- I'm sure many other readers want to know this, too. Why don't heavy metal guys smile in their photos? Are they afraid of looking happy or something? They're either totally deadpan (like Skid Row) or totally goofy (Ozzy) or worse they're POUTING! Like that Don Dokken article was cool, but the picture was awful. I know they've been through a lot with this Don versus George stuff, but really - life can't be that bad. I gotta give bands like Warrant and Slaughter some credit. I really don't care for their music, but at least they SMILE!! Look at Cinderella — are they a sorry bunch or what? In the future, get some of these bands to show some life! Thanks!

W.B. Somewhere In New York

Cinderella: Why can't they smile?

I am really getting tired of seeing Bret Michaels do that ridiculous feminine pout move with his lips for every picture he ever takes. Then he turns around and spouts this, "We're not poseurs. We really are into the reality of life's hard times and real people" and all that garbage. Somebody tell this guy to look in the mirror and get a grip!

Melinda Harkins Hollywood

I just want to say a few things about Motley Crue. I'm a hardcore Crue fan, always have been, always will be. And I believe them when they say they've quit drinking and doing drugs and they've gone straight. During interviews, they don't look as ragged as they used to and their music has improved immensely. Dr. Feelgood is far better than anything the Crue has ever put out. Remember the good ole days when Van Halen was on top of the rock and roll world? Before David Lee Roth fucked up and left? No other band could get even remotely close to these guys. In my opinion Motley Crue has reached this point, because no other band can touch them. Like Van Halen in their early days, Motley Crue has the charisma to drive entire stadiums to the brink of insanity with raw, ass-kickin' rock and roll. The only thing that pisses me off is the people who cannot accept the fact that Motley Crue is clean now. I'd like to hit everyone of these stoned-out pussies with everything I've got in the fuckin' mouth. You can still play rock and roll and be clean at the same time. Motley Crue is a perfect example of doing just that. Why don't all you fry-brains and booze heads guit passing those joints and get that beer out of your face and start listening to music! Not too long ago I was involved in a bad car accident because of drugs and alcohol. All my doctors told me that it should have paralyzed me, but I lucked out and I'm still alive.



This experience made me stop and look at what I was doing with my life. So, I decided to get my shit together, myself. I quit drinking and doing drugs cold turkey. Life is my drug now. I get high watching all of my other friends slowly killing themselves with drugs and alcohol. So, to all of the people out there who think that drinking and getting high is cool, I would just like to say how sorry I am for you because you are so weak. And I want to end this by asking all of the stoners and booze-hounds one simple question, "Do you have the fuckin' balls to follow in the footsteps of THE MOTLEY ONES and turn your back on drugs and alcohol forever like I did?"

Jeff Perry a/k/a "Dr. Feelgood" Shively, KY

It's about time someone had the nerve, as well as the talent, to cover a "Zep" tune. Personally I've always admired Great White for their uncompromising rock and roll. You will notice that a lot of bands have been picking up on what Great White has been representing for a long time especially in the way of 'clean living' and a low profile attitude that simply lets the old-fashioned rock speak for itself. So whether they covered the mighty Zep as a tribute to the legend or if it's just the style of music they love (which is more likely the case), Great White has my respect. Jack Russell is an excep-

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tional singer and profound performer. Mark Kendall is a phenomenal guitarist. With the exception of a few greats such as Clapton and Johnny Winter, nobody has done the good of down home white boy blues since Led Zep like Great White. Well, thanks for your time. I'm gone.

Jim Morris Sheridan, OR

Thanks for the great cover of Queensryche's Geoff Tate and Chris DeGarmo on the December, 1990 issue of Hit Parader. It's about time to see them on a cover. How about a centerfold sometime? I've been a Queensryche fan for many years and I think they are one of the best bands around today. Not only is their music innovative but their lyrics have substance, unlike a lot of bands. Geoff Tate has THE sexiest voice! I was wondering if he had any formal training. He has incredible range! To the guys in Queensryche, I wish you all the best. I hope you tour Colorado. I'm looking forward to seeing you all!

Lauren Varrick Colorado Springs, CO

Megadeth rules! Everyone else drools!

Megachick Miami, FL

This is to all the hard rock and heavy metal bands in the States. I write from Barcelona, Spain and want to say, "When the hell are you going to play in Spain during your European tours?" For forty years Spain has been under a dictatorship in the third world. But since 1975, we have had a democracy and all the advantages that come with it. Yes, we DO have TV and video, movie theaters and cars and telephones, refrigerators and microwaves and all those wonderful things that make our lives easier. So taking into consideration the fact that Barcelona is hosting the next Olympic Games and we are in the EEC, the NATO and many other world organizations for first rank countries. I would like rock groups to start thinking about us, too. I am sick of looking at concert dates for European tours and seeing how all the groups go to ex-Communist countries and don't even come close to Spain. Do we have to be communists to have concerts, too?

> Emilano Figueroa Barcelona, Spain

Congratulations to Steven Adler. You haven't been out of Guns N' Roses all that long and you already found a better band. The new, reformed Hanoi Rocks will blow Guns N' Roses away like a fart in the wind. Steven, I've been infatuated with you since 1987 and I wish you the best of luck. And to you, W. Axl Rose, I'd like to tell you



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what an asshole you are. You're a wimp, badmouthing your ex-drummer on MTV. Scared to say it to his face?? Apparently!

> Later, Mariah Bliss

P.S.: Axl, I bet you're jealous; don't you wish you could be in Hanoi Rocks?

First of all, I want to say that your magazine kicks ass! So does IRON MAIDEN!! I just bought their album, No Prayer For The Dying. If anyone wants to get a tape that is the best Maiden has put out, this is the one! Janick Gers, you did a hell of a job! Maiden, you guys are the best.

Ric Thornton #1 Maiden & Slaughter Fan!

Censorship licks my balls. Fuck you PMRC! Stay the fuck away from heavy metal. If you don't fuckin' like it, don't fuckin' buy it. FUCK FUCK FUCK FUCK FUCK FUCK: censor that.

Jon "I dare you to print this" Crue

Man, Guns N' Roses is the best band to walk this earth. And whoever says different is full of shit!! If you got the guts to say different, why don't you say it to me? Axl is one of the best singers I've heard (besides Ozzy). He's got a voice I wish I could have. And believe me, when he comes to Albuquerque, I will definitely be there to shake the man's hand and wish him and the guys luck in the future. Guys, if you read this, keep kickin' ass and go for the fuckin' gold.

A True Crue Fan Jamie Sprentz

I'm writing to **Hit Parader** to see if they can find me a girl! You see all the girls where I live hate heavy metal. All they like is the fucking New Kids On The Block or Milli Vanilli. I'm trying to find someone who loves heavy metal and has a great body. I ride a skateboard. I love black leather, chains and spikes. So write me and send a picture of you looking your best!

Shane Tolley Rt. 2, Box 48B Piney Flates, TN 37686

This is to the bitch that wrote the letter about L.A. Guns (October, 1990). I don't think she had any right writing that letter. She doesn't know what was going on in Phil's hotel room! He has the right to fuck anyone he wants, even if it's a 14 year old girl. If you were 14 and he asked you to fuck, you sure as hell wouldn't say "No"! And anyway, they're not here to give us their bodies. They're here so we can hear their music. That's what counts and their music kicks ass! So, a little advice to our friend 'Pissed Off', find something better to do with your time than telling people who fucked who!

Christi Gabbard Loveland, OH



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hen Europe shot to the apex of the rock world back in 1987 with their chart-topping album, The Final Countdown, many rock fans

assumed it was the Scandinavian band's debut LP. But, in fact, Joey Tempest and the boys had already unleashed two previous albums that failed to generate much excitement on either side of the Atlantic. Thus, when the band's 1989 effort, **Out Of This World**, failed to match its predecessor's illustrious sales showing, the band members inherently knew how to handle the disappointment. They rechannelled their energies into the music, creating their strongest album yet, **Break Free**. Recently we caught up with Tempest to discuss the highs and lows of Europe's six year battle for stardom.

the West Indies, where we all live together in one house. We moved there for tax purposes. But the fact is that we travel so much that we never have the chance to settle down. I really don't like that; I don't particularly like to travel.

HP: On your travels, what are some of the strange things that have happened to Europe?

JT: We played in Taiwan last tour, and it was the first time that a rock band was ever there. It was really unbelievable. The people didn't know how to react — they just went crazy. The amps and the lights were all powered by this old diesel-fuel engine, and that gave out at the beginning of our set; our amps still worked, but the lights were out. We just kept playing, and in the reviews the next morning the papers all thought that having the lights out for

other almost too well — the good parts and the bad. We have a very good vibe in the band right now, which wasn't always the case in the past. We all know where Europe is headed, and that makes working together much easier.

HP: One of the things that some critics feel has held Europe back a bit over the years has been the tendency for people to consider you a pin-up band. Does that attitude bother you?

JT: Having our pictures in magazines has been both good and bad for us. We certainly appreciate the publicity it's generated and that's helped us tremendously. But there were some people who did view us the wrong way because of the publicity. But my attitude is that as long as the music has substance, nothing can hurt you, and this band has a great deal of substance. The

SUROPE

Hit Parader: How much pressure is on Europe at this point to recapture the commercial momentum you enjoyed with The Final Countdown?

Joey Tempest: Actually, there was a great deal more pressure on us with Out Of This World than there is with this one. At that time everyone at the label, at management and in the media was talking about all the great things they expected from us - and I think we expected great things as well. But we all realized that The Final Countdown was something of a phenomenon and that there was no guarantee we'd have as big a hit the next time around. We just tried to make the best record we could last time, and we tried the same thing now. But I must say that I think we ended up with things just the way we wanted them on this record thanks to the work of our producer, Beau Hill. He worked with us on every song, and that was a major help.

HP: Every band says their latest LP is their best, but you really seem to believe it. Why?

JT: Because this one is heavier and more melodic at the same time. Both Kee (Marcello) and Mic (Michelli) are playing some amazing, heavy guitar on this one and that really gives us a new element, and I play guitar too. We like having all that energy and power. We cut 14 songs for the record and they really cover a lot of terrain. There's a real vibe song called Mind In The Gutter, which is kind of a Europe-meets-ZZ Top song. Then there's Give A Little Bit Of Lovin' and Talk To Me which are just great, all-out rockers. There are some good power ballads too, like Homeland, which is about missing your home, wherever that may be. It's very important for us because we really haven't been home to Sweden in three years. Our only real home is in

THE RIGHT STUFF

BY ANDY SECHER

SCANDINAVIAN ROCKERS
BATTLE BACK TO REACH FOR
PLATINUM RING.

10 minutes was part of the show — in fact, one guy thought it was the best part of the evening. That made us feel great!

HP: Are there any songs on the new album that you think can capture the same public response as *The Final Countdown*?

JT: There's one called Girl From Lebanon which is similar in some ways. It has a theme like The Final Countdown, though they're quite different songs musically. We don't want to just write another Final Countdown. I still love the song, but we've already done that. I want to create something hew, not just rehash what I've already done.

HP: The band lineup — consisting of Kee Marcello (guitar), Mic Michaeli (keyboard), John Leven (bass) and Ian Haugland (drums) — has now been together for a couple of years. Did that help you on this album?

JT: It did. We changed guitarists between The Final Countdown and Out Of This World, and it takes a little time for everyone to get comfortable with everyone else. But now we know each

quality is there! We certainly think about our image, and we wonder if we're viewed in the right way, but we figure that if the media gets people to listen to our music, then it's up to us to convince them to take us seriously. I don't really see that as a problem at all.

HP: Is there one thing that has pleased you the most over the years?

JT: I guess that would be the chance to travel all over the world and go to places that most people never get to. That's an incredible opportunity, and we all realize the luck we have for being able to live such a lifestyle.

HP: But before you said that you don't like to travel

JT: That's true. In fact, I'm not thrilled at all by travel. My ideal lifestyle would be to have a cabin by a lake somewhere with nobody around me except the woman I love. I don't need big entourages and thousands of people to make me happy. I mean I love to be in front of all our fans, but I don't always feel comfortable that way. I often think that there are so many more exciting things I could be doing with the time I spend traveling between shows. I love getting on stage, but the time it takes to get to those stages is difficult to deal with at times.

HP: So is it safe to assume that you're not looking forward to going back on tour?

JT: Actually, I'm looking forward to it more than I expected to. I think we have a great album to support, and I'm very anxious to see how people react to the new music. The boring time spent traveling is made up for very well when we hear the fans cheer us. That's an experience I wish everyone could have at least once in their lives.

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HEAVY METAL HAPPENINGS



Poison's Bret Michaels certainly knows how to treat his fans — even those who wake him up in the middle of the night. Apparently Bret was sound asleep in his Battle Creek, Michigan, hotel room at 4:00 AM. Just then there was a knocking at his door and the singer, who always sleeps in the nude, obediently opened the door. "There were 10 kids standing there checking me out," Michaels said. "They had hidden out in the stairwell until they felt it was safe to come out and knock on my door. A lot of the other people on the floor wanted hotel security to throw them out, but I gave 'em all tickets and backstage passes for the next show."

The members of Jane's Addiction seem to cause a ruckus wherever they go. Recently in Philadelphia, the band was the cause of a near riot when vocalist Perry Farrell, bassist Eric Avery, guitarist David Navarro and drummer Stephen Perkins walked off the stage only 40 minutes into their 90-minute set. Evidently poor sound quality forced the band to storm off the stage in disgust, but they never counted on the audience going nuts, causing Philly cops to arrest 22 audience members. Afterward, Farrell

Warrant's Jani Lane: One slick operator.

stated, "I regret anyone getting arrested or hurt in Philadelphia. I know people may have felt that they didn't get their money's worth out of us. It's unfortunate that I'm not a wind-up toy that can perform under any conditions."

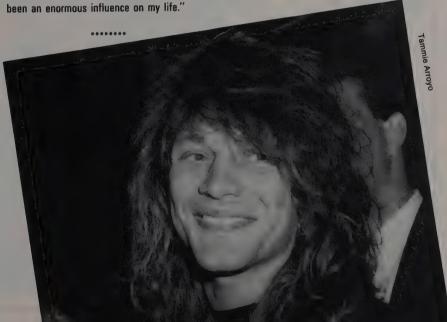
Evidently quite a battle developed between Guns N' Roses and their record label just prior to the release of the band's latest LP, **Use Your Illusion**. It's no secret that the band had recorded, mixed and mastered 33 songs for the album, hoping to release a four-LP, three-CD set. But forces at the label felt that such a collection would be prohibitively priced for most of the band's fans, forcing the group to cut back on their lofty aspirations — at least for the time being. Now it seems a new album of Guns' songs will be released this summer, allowing all of the group's new studio efforts to see the light of day.

Ozzy Osbourne has written songs with some strange people during his 21 years in rock and roll. But perhaps his strangest teaming is with Motorhead's Lemmy Kilmeister, who promises to put some "oomph" back in Ozzy's music. The pair have been collaborating on songs for Ozzy's latest LP, though the legendary duo may have a few surprises up their sleeves. "We're not writing gothic durges or any shit like that," Osbourne said. "Actually, Sinead O'Connor has been an enormous influence on my life."

Another band on the verge of a problem with their record label is Badlands, currently working to complete their latest LP, Voodoo Highway. Band guitarist/producer Jake E. Lee wanted the band's first single to be a bluesy cover of the old James Taylor hit, Fire And Rain. Some people at their label, however, felt that the song's wimpy roots might turn off the band's "macho" following. Not only didn't the label want the song used as a single, they didn't even want it on the album! Who won this big-time battle? Buy a copy of Voodoo Highway and find out!

Don't be surprised if Motley Crue decide to lay low for quite a while. It seems that metal's premier bad boys have discovered the wonders of domesticity, happily living with their wives and girlfriends. None of the band members seem particularly anxious to shake up their bliss-filled lifestyles to unfurl the Crue's unruly banner. "We're still all the best of friends," drummer Tommy Lee said. "But as we get older, other people come into our lives, and we've all learned to deal with that. Everyone knows that when we're recording or touring Motley Crue comes first. But now, when we're not on the road, other things and other people come first — that's cool."

Jon Bon Jovi: He'll be back with his band later this year.



Warrant's Jani Lane is one slick operator when it comes to the girls. After telling Hit Parader that "I don't want a girlfriend for a while, I just broke up with someone," Mr. Lane decided to snag former Star Search spokesmodel Bobbi Brown, the girl who just so happens to star in the group's Cherry Pie video. It didn't seem to bother ol' Jani one bit that Ms. Brown was engaged to one of those blond dudes in Nelson at the time they met. As they say, all's fair in love and war.

It seems that David Lee Roth originally wanted to call his latest LP Cut 'N Out. But when retailers at record stores took offense to the title in conjunction with the album's rather suggestive cover, Roth was only too happy to change the title to A Little Ain't Enough. Never a stranger to controversy, Roth took the change in stride, stating, "As a title for the album, A Little Ain't Enough work's beautifully. As the theme song for an entire career it's fucking awesome!"

Never think that the Bulletboys don't have their collective fingers on the pulse of what makes us all tick. When asked if there was any particular significance to calling their latest album Freak Show, guitarist Mick Sweda said, "It's like 'brutal ballet' in that it combines beauty and chaos into a commentary of life as we know it." Wow, that's just too cosmic for us, dude!

Ratt's music has been known to make people react in the strangest ways. Just ask one Houston woman who was arrested for using the men's room during a show by the Rockin' Rodents in her home town. Her excuse? "The line outside the ladies' room was just too long." Well, such an attitude didn't fall on deaf ears. Vocalist Stephen Pearcy quickly sent the woman an all-access laminated backstage pass that he promises "will get her into any of our bathrooms backstage. It's good in any city in the world. There are never any lines, and there are no questions asked. Anyway, I use women's restrooms all the time. If you've got to go, you've got to go."

Yngwie Malmsteen may have a tougher time than he imagined landing a new record deal... at least until the Swedish guitar great comes to his senses. It's never been a secret that Yngwie's ego barely has enough room fitting on the North American continent, but according to sources in-the-know, Malmsteen's manager is asking for five times the money any record label

is prepared to offer at the moment. Before he gets too carried away with himself, he ought to take a look at the sales figures of his latest album. Just a word to the wise, Yngwie J., just a small word to the wise.

It now seems to be virtually certain that Bon Jovi will be recording a new album later this year. While the animosity between Jon Bon Jovi and guitarist Richie Sambora has not totally ended, it now appears that the two have buried the proverbial hatchet enough to allow them to work together. Of course the success (or lack thereof) of Sambora's new solo LP may have a direct bearing on how long this delicate truce lasts. Some people close to the band say that a successful Sambora solo disc could pave the way for the guitarist's rapid departure from the Bon Jovi scene.

In the April issue of *Hit Parader*, we printed an item in *Heavy Metal Happenings* that **Skid Row** had received some negative criticism from their record label in regard to the material on their upcoming album. Thankfully, that information proved to be incorrect. In fact, according to the band's A&R man, Atlantic Records' Vice President Jason Flom, the new disc "blows away their first record — it kicks ass!" That's certainly good enough for us!



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IICA MISSING IN ACTION

BY MIKE GITTER

THRASH MASTERS
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roduction grinds on!
"No big deal," reflects Metallica skinpounder and incessant conversationalist Lars Ulrich.
"Here's a bunch of riffs, here's a bit of words, there's a bunch of songs. No big deal. It's looser and cooler this way, y'know? This way, we go in and put the right attitude on tape."

Yes friends, the mighty Metallica, heavy metal's fiercest torch-bearers and mightiest belly-grunt have headed down the coast from their Northern Californian homes to house themselves in a Los Angeles recording studio to begin recording their anxiously awaited follow-up to 1988's mega-successful, double-platinum Metalli-opus ...And Justice For All. It's still early in the game, awfully early in fact, yet Ulrich & Co. seem excited about the tracks, which they've only just begun to dig into with producer Bob Rock.

"It's a whole different way of putting our shit together both in the writing and recording," Lars explains. "We got stuck in the same rut with the past three albums and now we're breaking out of it. I think one of our major mistakes in the past has been sitting, fucking with the stuff, going over each tiny little detail and not giving it a chance to breathe. The last album was so mechanical sounding!

"I'm never gonna say anything bad about what we've done in the past but it seems like 2½ years later, it's like a million miles away from where we left off last time. The goal this time is to break away from the way we've been doing things, break away from the process of doing a record and capture a different vibe, a sense of real feeling and attitude."

That's precisely where production veteran Rock comes in. While Metallica have worked closely with long-time producer Flemming Rasmussen over the course of the past six years and three albums (Ride The Lightning, Master Of Puppets and Justice), Lars sees the break as not only helpful but necessary for the band to maintain their course. "Bob's just got the right ear for attitude and feeling," Ulrich states. "He did pre-production with us for about 2½-3

weeks and got me kicking myself about not doing certain things sooner.

"Bob's convinced that when the four of us play together there's a certain magic, a certain vibe that doesn't come through when I sit down and do my drums to a click-track, James comes in and over-dubs, blah, blah, blah... I play a lot better when I'm playing live and I think that difference is going to come through!"

While skeptics shake their heads at Rock's impressive but more "commercially" notable resume (Motley Crue, the Cult, Bon Jovi), word has it that he's approaching Metallica's as-of-yet-untitled LP number five with more "artistic" goals in mind. "He's really interested in adding a lot more dynamics, a lot more of a real feel," says Lars.

At presstime Lars has already finished the bulk of drum tracks and vocalist/rhythm guitarist James Hetfield is churning the chords out daily. "The main difference between this record and ...And Justice For All is that Justice was about as 'busy' as its gonna get," Lars said. "And to be totally honest, I think we got a bit sick of polluting these great riffs. This time, it's gonna be a lot more to the point, the riffs are gonna speak for themselves!"

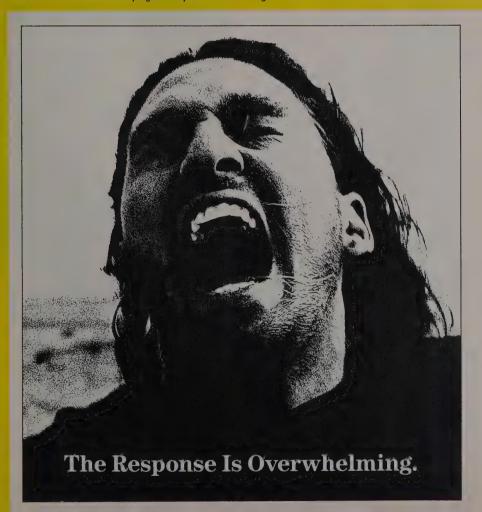
A return to the mega-riff glories of Metallica's past, perhaps? An album that harkens back to the streamlined Metalli-groove of Kill 'Em All or Ride The Lightning?

Lars laughs. "If you listen to a song like For Whom The Bell Tolls or Creeping Death you can

hear how important the main riff is to the song and how the music is built around that main riff. I guess a lot of the stuff on Kill 'Em All is like that, too. Still, I don't want to compare it to anything we did in the past because it's totally unlike anything we've done in the past. I don't want to compare it to songs like Whiplash or Seek And Destroy, both of which are total one or two riff songs. It's not like that. We all play very differently now. I'm a completely different musician in 1990 than I was when we did that first stuff."

While the Denmark-born, California bred skinmeister is hesitant to go into specifics, there are a few song titles that can be divulged: Enter The Sandman, Sad But True, Through The Never, The Unforgiven and Don't Tread On Me plus seven others that step away from Justice's political bent. "Most of this record isn't that political, it's more first-person, inner-self stuff," Lars teases. He does note that unlike past albums there will not be the grand Metallica instrumental ala To Live Is To Die, Orion or Call Of Cthulu. "For one thing, the album will have twelve songs on it which is a few more than we're used to having. We're getting away from the fast-song-slow-song-epic-instrumental-oflife formula. Last time the big joke was 'Gee, I wonder where the slow song's gonna be?' If you can figure it out you win a toaster, OK?'

No toasters to give away this time, only a solid fix of 100% USDA Metallica. We'll be waiting with baited breath... \Box



onnie Vie was having the best day of his life. The slender frontman of Enuff Z'Nuff had just laid down background vocals for Goodbye, a song on

the group's latest album, Strength, at L.A.'s Music Grinder Studio. Then fellow Illinois musicians Robin Zander and Rick Nielsen from Cheap Trick stopped by the check out the young group's progress. The veteran musicians listened to the song all the way through as Donnie tried to keep a solemn face. But the young singer kept gushing grins because he was damn proud of the work he and bandmates - drummer Vikki Foxx, lead guitarist Derek Frigo and bassist Chip Z'Nuff had done on the song. The Cheap Trick guys liked Enuff Z'Nuff's work, too. "Real good. I want to hear more!" said Nielsen. And so did Hit Parader, Recently we called Donnie and Chip at home in Chicago to hear all about Strength.

Hit Parader: What's the significance of the album title?

Chip Z'Nuff: Strength speaks for itself. The song Strength is about a relationship. It's what two people need from each other - love. And I think Strength is one strong word that exemplifies everything we try to do in this band, which is to make music and bring back some of the influences from the past.

Donnie Vie: We're not trying to bring back the '60s. Certain elements in our music happen to be '60s elements. We're just expressing those elements in ourselves, trying to make music that's interesting.

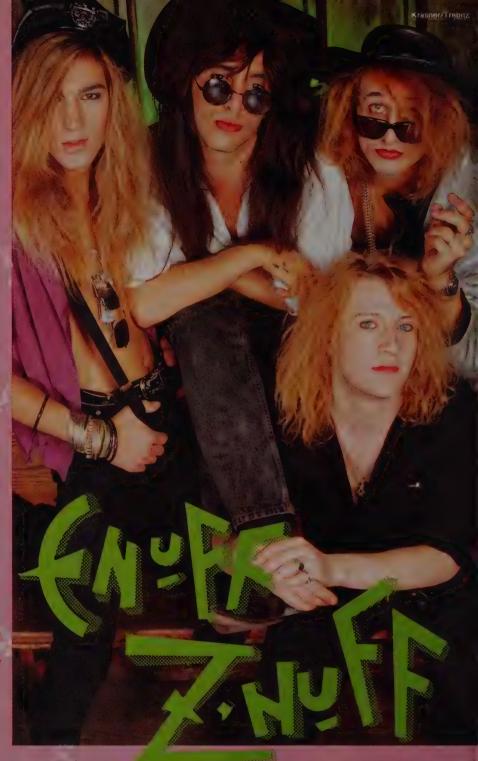
CZ: Honest to God, Donnie and I have been playing this music every day for years. We started this band 'cause we were doing it years ago when no one would touch us. They'd say, "Keep doing what you're doing but there's no market for it." We said "Fuck it. We'll play the kind of music we like to play." We didn't know it would catch on.

HP: Why are musicians told, "You'll never make

DV: Because realistically, the odds are against you, unless you know the business and can get on some shit label if you pound hard enough. But what's the point in that? All those musicians should get the fuck out of the business; they're pieces of shit who just want to get their dicks sucked and not work. They're crowding the music world when they don't even belong there. There could be a lot more quality music on MTV and radio.

HP: I'm sure those bands will say they're not crowding the music world.

DV: Well, I think some of them are laughing all the way. And I hope I'm not one of those guys that's bullshit and taking up space. I think



BY ANNE LEIGHTON

FLYING HIGH AGA

'60s-Influenced rockers return to the scene with **strength**.

there's a lot of great stuff out. I love Aerosmith. Bon Jovi's always cool. Steve Vai, Van Halen and Guns N' Roses are cool. But I'm glad I'm not in Nelson.

HP: Why did you get into music?

DV: 'Cause I love it. I love writing. I love singing. I love playing. I love being in front of people. And I like getting attention. And I think I'm halfway decent at it. And I got a great team with this band. This is the only thing I can think of doing. If it's in your blood, it's in your blood. When I'm onstage, there's 20,000 people appreciating me. These days nobody is friendly in rock anymore. Once in awhile, you meet friendly people in this industry. But onstage

everybody's friendly. Everybody hails you and makes you feel real good.

HP: Are you a friendly person?

DV: The business has taken a lot of the friendliness out of me. But I think as soon as I start getting something back out of the business, I will be friendly. Basically, I'm a friendly person. I do as much as I can for people. I can be nasty because of some of the shit that goes on in dealing with the music business. It's hard to ever know exactly what you have coming and what you're gonna get without everyone else trying to take it.

HP: Like money?

DV: Yeah, or recognition or credit or anything. Everybody tries to get it. Everybody wants some. And nobody's out to make you a star. Everybody's out for themselves until you're a big star. Then they want to be your best friend. And they're all full of shit 'cause if you're not happening, they forget who you are. Then there's always people that you're in legal battles with. We got dragged through this long legal battle, it was a firing management case.

CZ: Our day-to-day manager is Bob Brigham. He and Ron Fajerstein managed us with Doc and Scott McGhee. Scott helped us get the deal with Atco Records, Bob and Ron broke up. Then we broke up with them. Then Bob came with us. Then Ron sued us. We were on the road taking the music to the streets. We let the litigators take care of the suit. Before we knew it, the numbers in that suit got so high it got real scary. We'd never seen that kind of money before in our lives. We bummed out, cause we thought we might get a little piece of it, too. But we ended up giving it all to our lawyers and litigators. And there was nothing left for the guys in the band. The problem we ran into was trying to stay afloat financially. The road was a blast, cause it was a dream that we got the chance to realize. We sold out almost every concert. And when we came back there was nothing for us. That was the only thing that soured us. We talked to some of the big bands and they said, "Don't worry about it. That happened to us. Just be thankful for your success, because you got a good base." A lot of people around the country know the band. So Bob manages us day-to-day and Herbie Herbert, who manages Mr. Big, works with us, too. Anyhow, we didn't get into the business to be rock stars, but to play music.

HP: The song, Mother's Eyes, has lots of weird instruments — E-Bow, horns, harmonium and a mellotron. Why did you get away from more conventional rock instruments on that one!

DV: We enjoy doing things like that. That mel-

lotron hasn't been used since 1965. It was in the back of a room in L.A. It had the Beatles' Strawberry Fields' tones programmed into it and the string tones used on Let It Be and Long And

Winding Road.

CZ: We didn't change the tuning, because that's what made the song authentic. Actually people are scared when they listen to *Mother's Eyes*. The song is about all the things in the world that are happening — the war and people not getting along, the homeless and other bad things. It's about what someone else sees through their eyes.

HP: Your songs have a lot of depth. What is the story behind *Missing You*?

CZ: I was thinking about a friend who broke up with Chip. He was devastated and wanted her back really bad. It was looking through his eyes and how I would feel if it was me. But I wrote it about somebody else instead of myself. It's easier to write through someone else's eyes, otherwise my stomach starts hurting and there's not enough Pepto Bismol. I start analyzing things and reading between the lines.

HP: Do you feel competition with other bands?

DV: Nope... only when I'm in the same room with them and the chicks. Otherwise, I don't think we're in the same category. I think other bands dig our music, but I don't know how they feel about us as people. All these guys are trying to be straight and we're completely crazy.

HP: What's the craziest thing you've done? DV: I can't tell you.

HP: What's the second craziest thing?

DV: Superglued a chick's private parts shut, 'cause she peed in my bunk. It was in Florida. I had slid off the roof of some guy's Lincoln Continental and was selling half bottles of beer for a buck, making all this money. I sprayed some black guy with a fire extinguisher 'cause he was complaining he wasn't white. Then he kicked me out of the hotel and made me go into the bus. And I saw this chick coming out of my bunk. I remember waking up at 5 in the morning, all soaking wet and freezing. This chick peed all over me. I didn't do nothing with her. I tried to kick her out and she told me to shut up. I shut up. I shut up everything.

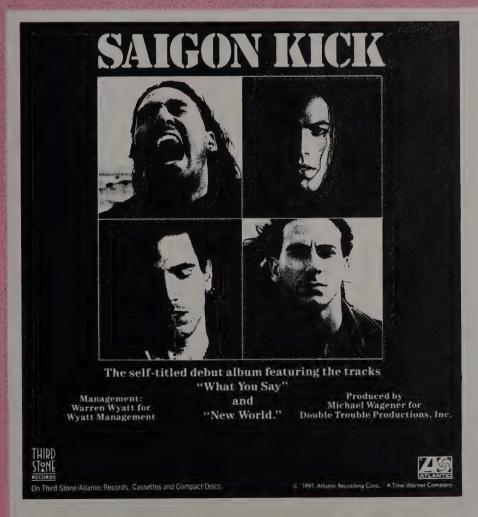
HP: You're a bad boy.

DV: We're mad men. If someone does something bad to us, watch out.

HP: You are sexist. DV: What's 'sexist'?

HP: You do things to hurt females.

DV: No, not at all. Women are great. I believe every man should have a couple of women! No, I'm no sexist. We're just four guys who love women, love life and love rock and roll. \square



HANGIN' OUT WITH

Faine Down



WE GIVE YOU THE CHANCE TO

FOR TO TO THE ROCK'S LEADING SEX SYMBOL!

ho's metal's hottest star? Who's the sexiest, sleaziest, rudest, crudest, loudest, rowdiest, lewdest rocker on the face of the planet? Cer-

tainly it's no secret that the metal empire is built just as much upon the raw sexual energy put forth by its performers as it is upon rocksolid quitar riffs. And it's also no secret that the form's biggest names have never been particularly shy about telling one and all about their exploits backstage, on the tour bus or back at their hotel room. We figured we'd present some top candidates for the title Metal's Hottest Star, along with some of their favorite anecdotes, and then let you decide who is the Number One Sex God Of The Metal Domain. You'll find a ballot at the end of this article, which you should fill out and send to: Metal's Hottest Star c/o Hit Parader, 441 Lexington Ave., Suite 900, New York, NY 10017. In an upcoming issue, we'll reveal the winner in a special cover story.

It's really strange the way women react to me on the road. I never take their availability for granted, but I've got to say that there have been times when they've really amazed me. We're not the kind of band that's into Polaroids and home movies like some bands we know. But we're not saints either. I remember this one time when I was in the back of a limo in New York with these two girls I had met, and they suddenly started doing some very strange things to me as we went through mid-town traffic. It was really kind of wild, but I just sat back and enjoyed it.

—JON BON JOVI

The strangest thing that ever happened to me was on our **Pyromania** tour. I was in a hotel room on the top floor of some hotel — about 20 stories up. I'm looking out the window and I see these fingers holding on to a rail. Evidently these two girls had gotten into the room beneath mine, and were climbing up the outside of the building to have a look in. It scared me to death! I helped them into my room

and told them that all they had to do was knock on my door. I would have let them in — and it would have been a great deal safer.

-RICK SAVAGE, DEF LEPPARD

American girls are much more aggressive than the girls in Europe. In fact, I've lived in L.A. for the last year or so, and when I go to clubs there I can't believe how aggressive the women are. I thought I had seen it all when I lived in New York, but the girls in L.A. really go after someone if they want him. I guess it's a great compliment, but sometimes the man wants to feel like he's in charge.

-MIKE TRAMP, WHITE LION

I can't count the number of women we had on the bus last year. There must have been hundreds. And every one of 'em was more than willing to do whatever we wanted. Sometimes we did 'em, sometimes we had 'em do our crew or our friends. I remember one time we all walked in and one of our photographers was going at it on the floor with one of the girls. We just stood there until they were finished and then gave them a cheer.

-MARQ TORIEN, BULLETBOYS

I love being recognized and having women chase after me. I'm from Cleveland originally, and I've got to admit that girls there are a lot more reserved. But, then, I wasn't in a successful band when I was in Cleveland. I live in Los Angeles now, and on any night you can come home with one, two or three girls. On the road, you can have as many as you can handle. I know what my limit is, but I'm not gonna tell anyone.

—JANI LANE, WARRANT







Man, these lips were made for kissing! They've gotten me in trouble a few times, but that is cool: I don't mind. I remember just when Skid Row got signed, I had the cops chasing me because they thought I had robbed some store. The report came in saying this tall guy with long hair had robbed this place, so when they saw me, they thought I was the dude they were looking for. The guy they wanted was some sort of female impersonator or something. When they asked me about that. I felt like pulling down my pants and saying, "Hey, does it look like I'm impersonating any woman?"

-SEBASTIAN BACH, SKID ROW

I had to hide out for about two months when the police were lookin' for me. They thought I had raped these two girls, which I hadn't done. They told the cops that I had done it because they were mad at me. That's what you get for dealing with two women at the same time.

-AXL ROSE, GUNS N' ROSES

I'm not a particularly wild guy on the road. This band isn't the kind of group that destroys hotel rooms or drinks until we puke. I don't really have a girlfriend on this tour, so I guess you could say I'm making the most of the opportunities that present themselves. But I want to warn everyone to be careful. You've got to watch yourself these days - having sex has become a high risk activity unless you take care of yourself.

-KIP WINGER

About the strangest thing that happened to us on this tour was when we played an outdoor show in Wisconsin last summer. It had rained the day before, and they had a tractor pull or something right after that. It left the entire floor of the stadium a mess — and that's where the fans had to stand. But they were there, cheering us on, even if they were totally covered in mud. We hosed down a couple of the girls who came backstage after the show, and to tell you the truth, they looked pretty good after that.

-MARK SLAUGHTER, SLAUGHTER

What I love is when I stand on stage and look out and see a sea of titties. The girls just seem to love lifting up their shirts for us. We don't even ask them to do it. I guess that's replaced lighting matches at shows for some of the girls. Well, all I can say is that from the stage it offers a lovely view.

- DAVID COVERDALE, WHITESNAKE

We survived for a long time on the generosity of women. We were broke, and they took us in, fed us, and made sure we were happy. There's something about a struggling musician that brings out that side in a woman. It's great. I know that without their help I probably wouldn't be here today.

--- TRACII GUNS, L.A. GUNS

Our manager once joked that a Metallica crowd was 5,000 horny guys and five women who'd take them all on. I think that's changed a bit over the years, but we still get a very unusual kind of girl at our shows. But we think they're great.

-LARS ULRICH, METALLICA

We've toned down a little bit on the road, but when we get out there, we're still Motley Crue, Man. I can't believe some of the things we've done over the years. But I haven't burnt out on sex over the years. Once I gave up drugs I became a sexual superman.

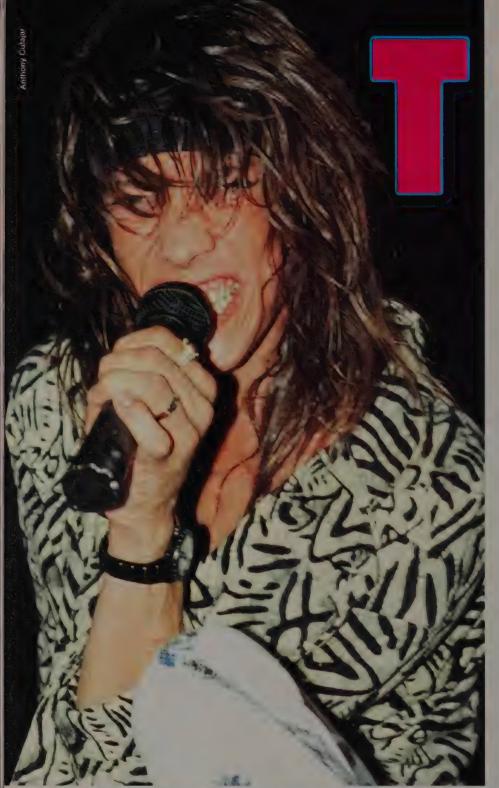
The big trick that girls use to meet me in hotels is to hide out on the staircase, and then wait until everyone has left the floor. Sometimes they wait for five or six hours. I think they know that I always sleep in the nude. So they wait until I'm asleep before they knock on the door. I guess they figure that when I open the door, they'll get a good look. But I don't mind. Usually I invite 'em in and give 'em passes for the next show.

The bus is like a world unto itself. There are no rules there. Anyone who gets on the hus with you knows why they're here. If they don't they're really dumb.

- DAVE MUSTAINE, MEGADETH

So who is metal's hottest rocker? Now it's time for you to tell us! Fill out the ballot below and send it back to us.





Jeff Keith: "On this album we reached deep into the songs and made them work for us."

time for any rock and roller to wake up. But Jeff Keith's dog, Honey, had a different idea. Quietly she pushed open his bedroom door and lightly skipped across the floor until she reached his bed. Then Honey lept on Jeff's bed and started licking his face. No rest for this rocker, so Jeff embraced Honey and jumped out of bed to give her breakfast. Jeff's attitude about the dog coincides with his opinions about what music and life should be. Says

aturday morning is an insane

Jeff, "Dogs are with you every moment. No matter what haircut you have or how ugly you dress, they're gonna love you back. As long as you don't hurt them, they'll be there to show you what you give them!" In addition to telling Hit Parader about Honey, Jeff also spoke with us about the songs and performances on Tesla's current Five Man Acoustical Jam recording, an album that has taken Jeff and bandmates Troy Luccketta (drums), Frank Hannon (quitar), Brian Wheat (bass) and Tommy Skeoch (guitar) to the top of the rock world.

Hit Parader: Jeff, when you sing Lodi, you sound like Creedence Clearwater Revival's John Fogerty. When you sing Mother's Little Helper, you sound like Mick Jagger. How come you don't sound like Jeff Keith?

Jeff Keith: Because that's how the songs felt the best. It's the mood they set. If I sang them like some lounge lizard going, "What a drag it is getting old," that would totally disown the song. Mick was an influence, I respect Mick a lot, If I sang them that way, that would take away from the song. Signs is pretty much like the original. We're not totally putting our own twist to them. We enjoyed the songs we sang.

HP: Why'd you choose Signs?

JK: Because I love the words to that song. It says, "Man, just be happy with yourself and if you can honestly look at yourself and be happy, that's what counts. Don't worry what some survey says about you." That's what I like about it. It doesn't matter how much money you give at church. It's what you think. Don't criticize someone else. Criticize yourself and better yourself while you can. It isn't important what other people say about you. I like that. Sometimes I didn't have a lot, so how I felt about myself was what made me feel good. I'd try to just be cool to the next person. I try to be a real person. I believe there are people who go to church who aren't into it. To me that's being totally unreal. I always hoped that I was true to myself and to other people. To me it didn't matter if I was criticized. I just knew if I had myself, I was alright. And that's helped me a lot. I criticize myself instead of someone else.

HP: How did you keep the audience interested when you performed your acoustic shows?

JK: We just did it. If you're behind whatever song you're singing, it's just gonna come across. With a regular show and the loud amps, I'm pumped up and running around. We can get a concert going that way. This time we reached down deep into the songs and made them work for us. And that's what made it a strong set. We were sitting in chairs and not trying to excite the crowd, so we reached for a big bang in a whole different way.

HP: Listening to the album, you hear fresh interpretations of Tesla's songs. Modern Day Cowboy has excellent lyrics; tell us about that song.



DARING TO BE DIFFERENT

SACRAMENTO RIFF MASTERS DEFY THE ODDS WITH FIVE MAN ACOUSTICAL JAM.

JK: The story started out with the cowboy days when the fastest draw was the baddest dude. He would go into towns and be bad with his guns. Years later the gangsters came along with their machine guns snuffing people out. Nowadays these guys ain't got guns anymore. They got suits and ties. They're soft. They got buttons they can push and you're history. They're the modern day cowboy. They don't look rugged but they're deadly dudes. They're the ones running the country. They're politicians. They're threatening us just like the cowboys were. They say, "Don't get bad with us; we'll shoot you up. We'll blow you away."

HP: If you were a criminal, who would you be and why?

JK: According to the laws that apply to criminals, I'd be running the underground railroad in the slavery days. To me that's right; that ain't wrong at all. But as far as the law was concerned back then, that was against the law. I'd be something like that — something that I knew was right but the law said was wrong. I'd like to be that kind of criminal. I'd want to help those poor bastards out because slavery ain't right.

HP: If you were a superhero, who would you be?

JK: Mighty Mouse. I used to watch Mighty
Mouse when I was a kid and I used to hate the
cats who were beating up on those poor mice.

Those cats were way out of line. Mighty Mouse
came down and (swinging his fists) went
BOOM! BOOM! BOOM! It gives me chills watching Mighty Mouse come down and save the day.

HP: Do you hate cats?

JK: I love animals, but those cats were very bad
— way out of control. Mighty Mouse said, "This
is uncool" and he showed them. The mice never
did anything to the cats. They'd be dancing

around joyfully and the cats would trick them into his cage. It wasn't right.

HP: Why are you in rock and roll? Why don't you get a real job?

JK: ...(laughs) I used to have a job, but this way I can try and influence people to help them see things they don't see. Music has always moved me. Rock and roll's my favorite music, so why not be in a rock and roll band. I like country music. I like all kinds of music. Music is the way of the world. Go out in the wilderness and there's music with the birds and the wind blowing

Frank Hannon and Tommy Skeoch: Emerging as one of the most dangerous guitar duos in rock.

through the trees. Everybody likes some kind of music or another. And you can reach them in a certain way with music. Rather than just doing some seminar, you do it in a song, it catches a feeling.

HP: You said you want to influence people. What do you mean?

JK: There's words in songs that make me feel something. I live by Signs. There's a lot of people that live by that song. When there's a beautiful message, you can't help but feel it. We Are The World definitely had something important to say. The lyrics for Tesla say that life isn't just a party. I'd rather say more about what's going on in the world than tell people about the party we were at last night. I think you can influence the world, especially if someone's respecting everything you do or say. If you have a little kid and you say, "Shit! Shit! Shit!" all the time, your kid's gonna go "Shit." They're influenced by that. Actions and words are influences.

HP: Why do you curse onstage?

JK: I heard cursing all my life. If you're on stage, it just accidentally comes out. You're talking to your mom, "No mom, fuck - listen!" It's like saying "like". It's a word and you hear it a lot and you start saying "like". We're not up there to say, "O.K., we gotta say this bad word so many times so we look cool." I know it's not a right word to say, but it FEELS right. We don't say "fuck" as much as some bands. I hardly rap between songs 'cause we're there to play! I'll say, "Alright man - it's cool" and "I want the people to hear you all the way to fucking Minneapolis." It's sort of an attitude. Are you gonna go "Yes" or "HELL YES" or "FUCK YEAH!" It's an attitude. It's natural. It's to emphasize. We ain't doing it just because it's a cool word.



eil Zlozow







fter you've been into rock and roll for a while you begin to notice that you don't hear too much music or gossip that impresses you. Too much of today's new music, unfortunately, sounds like a clone of whatever hard rock band was riding high on the charts six months ago. As for the gossip, you get tired of hearing about Slash's latest drunken binge, and who Sebastian Bach is dating this week.

Dangerous Toys are, thankfully, not the next hot, hip band of the week out of L.A. Their music is refreshingly fun; a cross between ZZ Top and the Rolling Stones, with a dash of weird Al Yankovic thrown in for good measure. The gossip about them is more intriguing than juicy trash. When you hear that famed producer Roy Thomas Baker is producing their second record, Hellacious Acres, you get excited, and curious.

For you Bruce Fairbaim freaks, Roy Thomas Baker has sat behind the console for a precious few hard rock groups, which is probably why his name doesn't sound too familiar. Still, he is a veteran producer of the first magnitude. When old time rockers think of Roy Thomas Baker, they think of the crunch of early Queen, and the 164 tracks that were blended together to produce the masterwork Bohemian Rhapsody. For Baker to produce a young hard rock hand like Dangerous Toys, seems well, odd, to say the least.

We work together great," says drummer Mark Geary. "You forget Roy Thomas Baker has done things besides Queen. He's produced the Cars, Journey, Cheap Trick, and he even remixed that first Motley Crue album, so he's been around. We work together real well. He's into our stuff and we're into his stuff, so we've found a good bond.

Mark, vocalist Jason McMaster, guitarist Scott Dalhover and bassist Mike Watson enjoy the big time benefits, and thankfully take everything in stride. Dangerous Toys are small town Texas boogle boys, without the puffed egos and poofed hair of the Hollywood set. "We're just happy to be doing what we're doing," declares

The Toys are as tickled as a laughing armadillo that the hard rock hordes are appeased by their music, and that they've survived first round eliminations to thrive into the '90s. Thus, the

TEXAS TORNADOES ROCK HARDER THAN EVER ON HELLACIOUS ACRES

success of Dangerous Toys' self-titled 1989 debut, and the positive reception they received out on tour with The Cult last year, makes making rock and roll that much more electrifying for these lone star banshees.

"We're inspired by the acceptance we got with our first album," chuckles Scott. "We were so inspired that we wrote a ton of material for this album, upwards of 45 songs. We had to do a lot of trimming."

"I'm partial to all of the songs we chose for the record," reveals Mark, "but darn, I had a hard time picking the 11 songs that were going to be on there

'It was an enormously difficult task," agrees Scott

"We all sat down and said, 'Look, everyone choose your 10 favorite songs, and your five favorite alternates.' Then we made lists. Our choices were pretty much the same, with a few exceptions. So, we just kept whittling down, and whittling down, until we got to where we are."

Rollicking tunes like Gimmie No Lip, Bringing Out The Angel In You, and the feisty rocker Bad Guy were among the fortunate few to make the final cut.

'Good music," Scott insists.

For many groups, the responsibility of creating new material is a difficult and time consuming process, but for the Dangerous Toys FUN is the operative word. These Texas hell raisers are happy to play music, in a studio, in a bar, or in an arena, it doesn't much matter which. They just want to be heard and enjoy the rush of creating. Being rockers is so enjoyable to them that everything else comes naturally.

"Writing songs is easy," confesses Scott. "We get into a room, start with a riff, and it ends up as a song. We all work at the same time, in the same room, and we play off of each other. One of us comes up with a riff, and BY JODI SUMMERS

somebody else goes. T've got a riff that will go with that for the chorus,' It's very spontaneous, from-the-hip type stuff."

A lot of bands look at the second album as a make it or break it situation. Shout At The Devil made Motley Crue, Open Up And Say... Ahh and Long Cold Winter nurtured Poison and Cinderella into arena headliners. On the contrary, Kingdom Come's second LP almost destroyed the band. A second album is a good indication of a group's future; if the first and the second records don't sell, chances are there won't be a third disc. A second album also dispels the "one hit wonder" hoax.

"You want to know if there's a sophomore jinx?" states Scott. "If there is, we don't know about it. We're not a pressure band. We're pretty laid back. We just do what we do. Pressure is something that's created by other people. We only feel pressure when there's no beer left.

"You know what beer's best?" Mark guestions, smirking. He's got the same voice and mischievous quality as Yosemite Sam, and it comes to the fore during an interview. "The coldest and the freest we can find, that's always the best way we can go.

'Seriously though, this record's a blast, we're happy about the material. We'd feel pressure if we didn't have anything to say on our next record, but after doing a lot of touring, we came in with a lot of songs from the road, and we feel good about what we've got."

A career bar band thrust into the arena spotlight. Dangerous Toys are happy to just get out there and do their thing. Success hasn't rotted their brains, either, it's so refreshing that they haven't developed the "I'm a star" attitude bands too often get in Los Angeles, Indeed Dangerous Toys are still a down to earth bunch of dudes content with their lot in life, and tickled pink with their success. As the carousel horse grows ever nearer, it will soon be their turn to reach for the brass ring.

'Our goals are simple," agrees Mark. "We want to get Hellacious Acres into the stores, for all of the kids who've been waiting for it. Then we want to get back on the road, touring We love to play live, and whenever we're not playing live, we wish we were.

We made a lot of friends across America and we're ready to go back and see them all again, it's been too long."





oe LeSte is a man with a vision. An introspective and emotional kind of guy, Bang Tango's lead vocalist has spent a lot of time analyzing his band's place in the universe. Eons spent in a room lit solely by candles, bleeding his heart on to paper, have given LeSte a vision. He has a very clear perception about how he wants Bang Tango's second studio album, Dancin' On Coals, to sound, and he knows the vibe that the group's new music has to put across.

"I can easily name what we seek to accomplish on this record in one word," declares LeSte. "CHILLS. I want people to get chills when they listen to this record. That's what I get when I hear old UFO, old Rod Stewart, Concrete Blonde or the Rolling Stones. You hear that certain song, and all of a sudden you look down at your arm and you've got goosebumps. I get them when I hear some of the London Quireboys' stuff, when Spike sings Roses & Rings. I get it when I hear Mother Love Bone, that whole album leaves me in a trance. That's the affect that I'm striving to achieve on our new record."

LeSte knows what it's like to write material that is a profound influence on someone's life, as he, himself, was deeply impressed by UFO. Half hesitantly, and somewhat embarrassed, LeSte shares the story about meeting his major inspiration, UFO's vocalist Phil Mogg, 10 years ago. Mogg influenced LeSte's decision to pursue a rock and roll career, as well as his decision to be a vocalist. Thus, a-then-18-year-old LeSte was a nervous mess when he finally got his fantasy fulfilled and had the pleasure of meeting Mr. Mogg.

"I was so into this guy's music my hands were shaking," Joe recalls humbly. "Tears were rolling down my eyes and I was going, 'Oh my God! Oh my God!' I couldn't even talk, my girlfriend had to speak for me."

LeSte and fellow Tangos, guitarists Kyle Stevens and Mark Knight, bassist Kyle Kyle and drummer Tigg Ketler, aim to have a similar impact on their audience. Bang Tango strive to go beyond the conventions of normal rock and roll with their music. Like their incendiary live show, they seek to take rock out of the mundane and bring it into the extraordinary, the passionate. With the help of producer John Jansen, spine chilling, mind expanding music is Bang Tango's goal for the new disc.

SECOND ALBUM PROVES YOUNG ROCKERS HAVE BOTH FLASH AND SUBSTANCE.

"We wrote 43 songs for this record," Joe announces proudly. "When we were picking the songs, we invited 25 people down to help us choose. They weren't musicians, they were fans of rock and roll. We made charts listing every song we wrote. Then we gave everyone a chart and a pen and asked them to mark down their favorites, that way we could select the 12 songs we would record for the album.

"It was like American Bandstand," LeSte laughs. "We also had a place for comments, and people wrote things like, 'I was wondering what Bang Tango would do after Love Injection. I thought no way could they equal it, but this music kicks ass!"

Modestly, LeSte adds, "The new music (songs such as Untied And True, Dressed Up Vamp, and Emotions In Gear) has as much feel and emotion as the material on Psycho Cafe, but it's more melodic. You'll remember these songs a lot easier, but it's still definitely Bang Tango. We'll never lose our edge."

LeSte's enthusiasm for the new album is understandable. Joe raves about this project like a father praising his newborn twins. His dark eyes twinkle as he speaks of its creation. "The last day of preproduction, I listened to all of the tracks, and I couldn't believe they were all going to be on the same album! Every time I hear one song, I like that the best, then I hear another one, and I like that the best, then I hear another one and I think, that's got to be the best song, so it's really exciting!"

Recording industry pundits predict a grand future for these pseudo psychedelic rock impresarios. After all, they've made a quick and successful move into the public consciousness. Moving to L.A., in 1987, the Bang Boys toyed with the club scene briefly, but they were signed a mere six months after their arrival in Hollywood, AND they were signed solely on the

strength of their live performance. Unlike many of their counterparts, they didn't make a demo and shmooze every industry executive until they finally landed a record deal. Their first LP, **Psycho Cafe**, contains the first 10 songs the band *ever* wrote together.

Asserts Joe, "When they signed us up, we showed them the tunes we had written and said, 'These are the 10 songs we have, should we write more?' They said, 'No, we'll take those 10 songs and record them.'

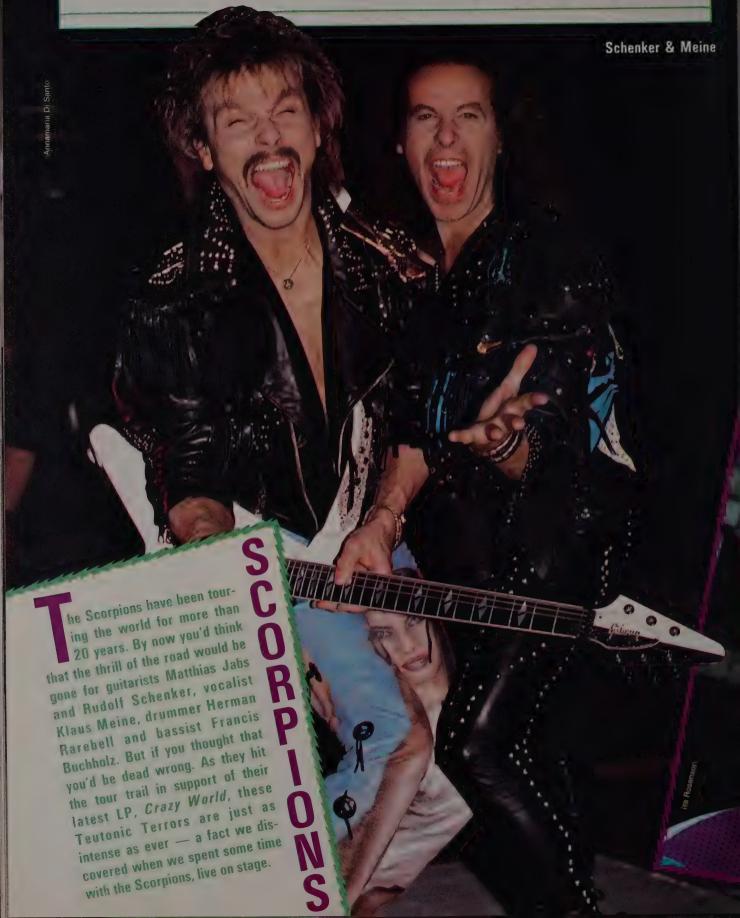
"Since those 10 songs, we've grown and matured," admits LeSte. "We've spent time on the road, we've gone through a lot together, major downs, major ups, everything. All that is a very bonding, very emotional thing. So here we are, into our next album, and everything is stronger, we have killer melodies, and more song structures. It's just that Bang Tango's matured."

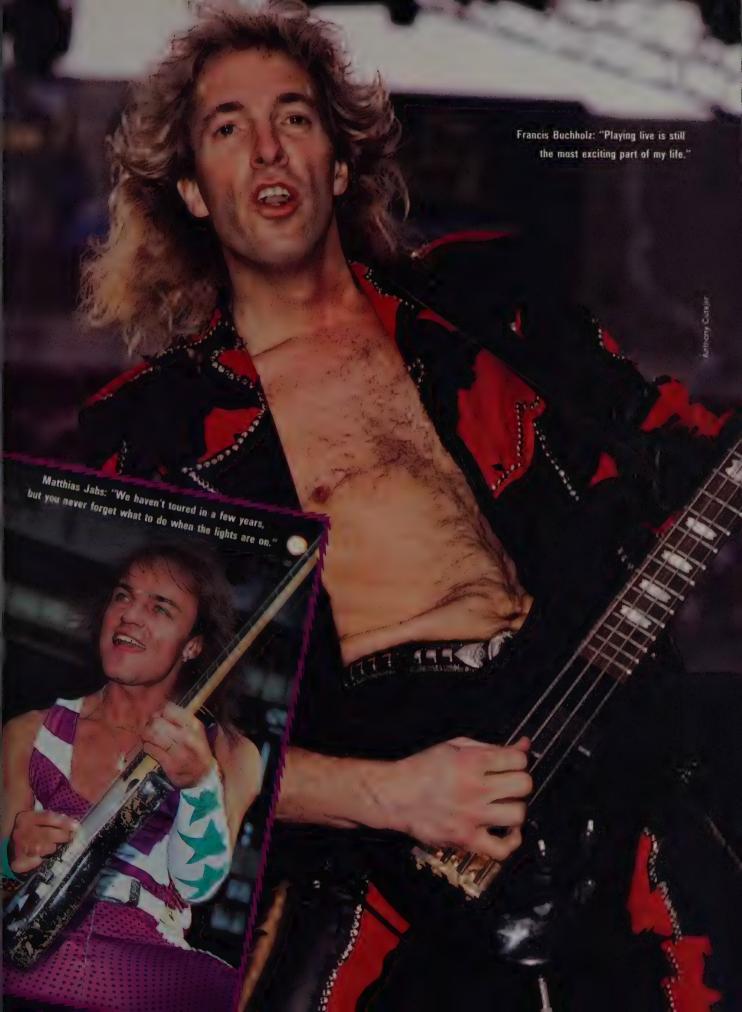
A year on the road can do that to you. It allows a group to get a taste of what rock and roll really is and realize what they really want out of their music. Intensity is the motivating factor in Bang Tango's sound. They don't just play some rock and roll and go for the chicks; the music, the feelings it puts across and the reactions it creates are the entirety of Bang Tango's musical existence. They seek to combine the intensity of Metallica, crossed with the sensual appeal of David Bowie.

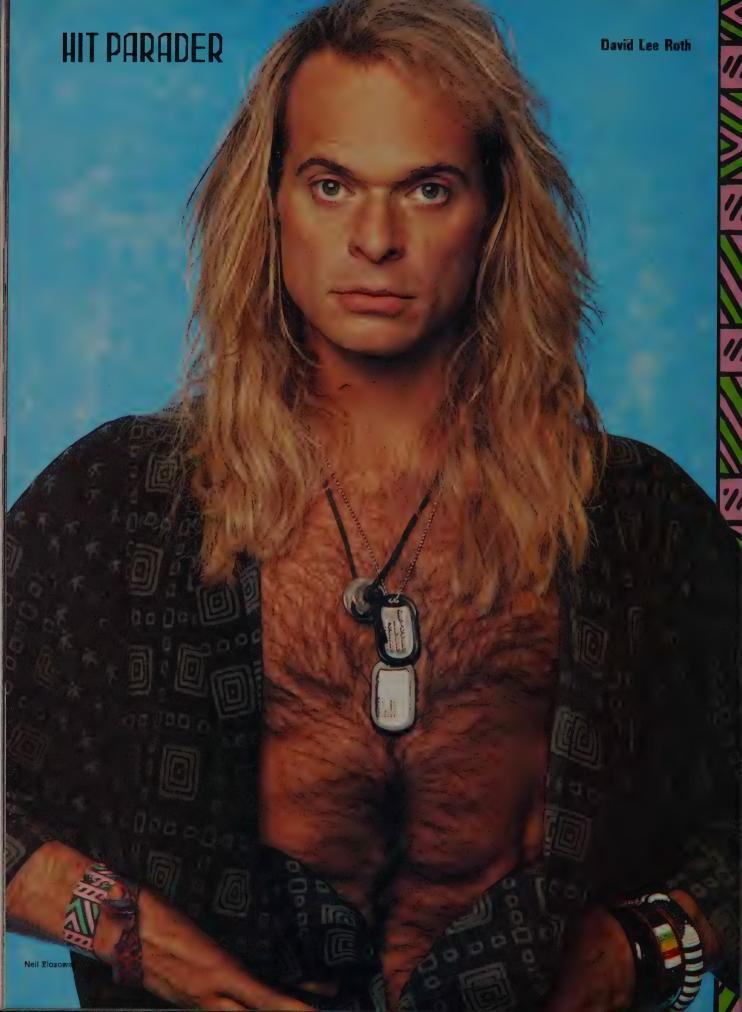
"I want to knock a hole in the world with our music," LeSte states frankly. "I want you to hear it and go, 'Jesus man, listen to that.' Every time we hit the stage, every time our music is played, I just want it to knock you out. The goal with our music is to make you feel different ways. When a guy hears a Bang Tango song, we want him to suddenly become tough and macho. A girl should feel beautiful and sexy, like she was the most gorgeous girl in the world. That's what I want our music to do.

"The reaction has been great," Joe concludes. "I've seen guys beating the shit out of each other while we're playing Someone Like You. And I've seen girls take their clothes off during Love Injection. It makes me feel like I'm accomplishing my vision."









DAYID LEE ROTH

he old saying goes, "You can't keep a good man down," and nobody has ever said David Lee Roth isn't a good man. At a time when some industry pundits have begun to guestion Diamond Dave's long-term commercial viability — especially in light of the defection of such stars as Steve Vai and Billy Sheehan from his band - Roth has returned to the scene with A Little Ain't Enough, perhaps his hardest-hitting, most accessible album since he parted ways with Van Halen nearly five years ago. Recently we hooked up with the evertalkative Mr. Roth to discuss his latest album, his new band members and his always-fascinating views on life.

Hit Parader: So Dave, is there some secret significance to the album title A Little Ain't Enough?

David Lee Roth: (laughing) It's a title that makes perfect poetic sense. But I look at it more as a theme song for my life. You've gotta say yes to another excess! It's a straight-forward rock and roll album, which is what I do best. People really shouldn't compare it to something like my last album, Skyscraper, because that one was much more experimental. But my heart and soul has always been rock guitar, blues rock, and the last album was a little venture down a musical side road. This one has us back on the main highway.

HP: So is it safe to say that this is a "return to roots" album for you?

DLR: That sounds like something the record company would say, which really means that the last record didn't do very well. In my case that just isn't true. The last record did platinum plus, which is pretty damn good in anybody's book, it was an album full of rather soulless soundscapes - kind of like movie soundtracks. And that was the case to a great extent because Steve Vai plays like he's overdue for a dentist appointment — he loves to experiment with his music, and I went on a journey with him last time. But that's not where my heart is. This time we have real verses and choruses; the kind of music I love. We have some very complicated songs this time, things that many musicians wouldn't want to spend the time getting together. But the most important thing is that the songs really rock.

HP: You've brought in a number of new musicians for this album — most notably guitarists Jason Becker and Steve Hunter. How did they change 'your approach to music?

SHOOT TO THRILL

DIAMOND DAVE MAKES PERSONNEL CHANGES AS A LITTLE AIN'T ENOUGH IS RELEASED.

DLR: Each player you bring in has his own signature sound — and for better or worse I have my signature style too. You have to develop a focus in your mind of what you're trying to do musically. I learned that way back in Van Halen. You want to know if you feel sad, happy, horny or whatever. Then you bring in the right musicians to communicate the attitude you want. At this point in time I'm looking for that killer blues/crunch guitar player, and that's not Steve Vai. I found the guy I was looking for in Steve Hunter, who's been doing this for 25 years! He played solos on the first Aerosmith album. He's the man responsible for the great guitar work on the early Alice Cooper records — the classic stuff. He's got the perfect groove! On the other hand, we give you the latest Shreddy Kreuger on the block, Jason Becker. He gives us the '90s feel and attitude that we needed.

HP: But how come you've changed guitarists for your touring band? You've replaced Becker and Hunter with Joe Holmes and Desi Rex.

DLR: Sometimes what somebody does in the studio doesn't translate that well onto the stage. That's why we made those changes. David Lee Roth on stage is aerial, and I had to look for musicians who could provide that kind of impact. And I don't necessarily go for name players, and I don't just want the new fast gun, because there are hundreds of guys over in the guitar institute in L.A. who can do all sorts of tricks on guitar. But most of them lack that great invisible thing that makes a band work on stage. Hey, the Rolling Stones still crank on stage and they're far from technically perfect. I'm not looking for the latest hot-shot 12-year-old guitar sensation. That gets to be a little desperate to me — kind of like professional wrestling.

HP: So you never intended to keep a guy like Becker in the touring band?

DLR: My favorite expression these days is "and then we'll go from there." I just take things stage by stage. The people I wrote with weren't the people I recorded with, so the people I tour with don't necessarily need to be the people I recorded with. I'm very happy with the people who are in the touring band because they've got

the attitude you need on the road. They're taking the material on the album to the next level.

HP: Getting back to the record, why did you stay in a \$15-a-night hotel in Vancouver while you were recording it?

DLR: Because I didn't think we needed to stay in the exact same rooms that Bon Jovi slept in, and eat in the same restaurant that Poison visited every night. I went up there to make a hit rock album, and we wanted to do something a little different. So we stayed in a \$15-a-night hotel with a grade-C strip joint in the basement. It was like living on a boat. We left all the doors open since we had all the rooms on the floor, and it just had the right atmosphere. On top of everything else, the two major rock and roll clubs were in a three block radius of that hotel. So we had fun, and that was translated right onto the album. You're hearing the way we lived and the attitude we picked up in that environment.

HP: Will that down-n-dirty attitude come across in the stage show as well?

DLR: Well, I hope there's always been a little down-n-dirty attitude on every stage I've ever played on. What you've got on stage this season are a lot of bands who think they're playing on Broadway, creating stage sets of city rooftops or playgrounds for themselves to play on. Well, not all of my songs take place in a playground or on a rooftop. Some of 'em take place in the bedroom! I'm convinced that bed is the poor man's opera. Let's give it the Led Zep approach, the Stones approach. Let's take out the largest and finest lighting, but it's not laser beams - it's classic rock. We're not using little tricks to turn the people on. If you're counting on lasers and smoke bombs to turn the fans on, you don't even need to be in the building!

HP: One last thing we want to ask about is if you've taken any recent trips with your traveling buddies. The Jungle Studs?

DLR: Well yeah, me and my friends just came back a few months ago from spending six weeks in the Himalayas. We got to 22,000 feet on one of the big peaks out there, Lobuche. That was pretty dramatic. I was happy to find that the Sherpa guides are big fans of mine — those guys love to dance. And I also discovered that when you've got to get a few yaks across a narrow walkway 800 feet above a glacier, just play those animals some Aerosmith. They hate Aerosmith! I pushed my yak team half way through Nepal thanks to Aerosmith. There's a lesson in there someplace.



he members of Mr. Big saw the best and worst sides of the rock and roll universe following the release of their debut album in 1989. They enjoyed critical acclaim and media support, but they also saw the dark underside that for some unexplained reason kept vocalist Eric Martin, bassist Billy Sheehan, guitarist Paul Gilbert and drummer Pat Torpey off of the arena touring circuit for over half a year following that LP's release. The frustrations and pleasures associated with their first go-round the rock world balanced out in the long run, providing the band with a successful (though unspectacular) showing. Their experiences, however, provided the band with a foundation on which to construct their 1991 game plan. Now with the release of their latest LP, Lean Into It, Mr. Big may be big-time bound, at last. Recently we discussed the highs and lows of life with the ever-talkative Martin.

Hit Parader: How frustrating were the expe-

BUSINESS AS USUAL

BY ROB ANDREWS

BILLY SHEEHAN-LED SUPERGROUP
BATTLES BACK WITH
EXCITING NEW ALBUM.

riences the band encountered following the release of the first album?

Eric Martin: I don't think anyone in the band was really satisfied with the response to the first record. It's nice that the critics seemed to like it for the most part, and that we know hundreds of thousands of people bought the record. But we really expected a lot more. I guess you could say that we caught the public

at a bad time. The economy was bad, and the environment for the kind of music we were playing really wasn't right. Yet we still came within a hair of really breaking out. That's the main reason we're all so encouraged about this album. We figure if we came so close to big success with a lot of negatives working against us, this time we should be able to do much

HP: Why do you feel this record will do better.

EM: Most people don't realize that last time we never really had the chance to work together as a band before we went into the studio. Some of the songs on the first record were things I had done for my last band, and some of them were things Billy had left over from his days with Talas. We never all got together for long writing sessions. That hurt us, and it's something we really worked to correct this time. We realized that no matter how much publicity a band gets, they need the music to back them up. That's why a song like Alive And Kickin' is so impor-

tant to us — all four of us wrote that one. We also turned to some outside writers to help us on this album, the best-known of whom is Jim Vallance, who's worked with everyone from Bryan Adams to Aerosmith in the past. He and I wrote Never Say Never, which I hope will be the first single and video from this album. It's really a great song.

HP: Were any of the songs written by individual band members this time?

EM: We wrote 16 songs for the record. So quite a few were written by guys on their own. We each have very different writing personalities, and we all agree that it's important to let those personalities have a chance to come alive. Billy wrote a song with the longest title in the world, I Wanna Be Your Daddy, Brother, Lover And Little Boy, which is all about some of the strange relationships he always gets in with women. Paul wrote one called A Little Too Loose which must be about him losing his virginity. With Paul that might have happened last week. (laughs) He's the only 24 year old who came out of an instructional video right into someone's bedroom.

HP: Obviously all 16 songs the band wrote didn't make it onto the album. How did you choose which ones to finally place on the finished product?

EM: Cutting down from 16 songs to 14 was pretty easy. But after that it got really hard. We

tended to record all those songs in the same way; we'd lay down the basic tracks, Billy and Pat would add their things, then I'd go in at 3 in the afternoon each day and cut my vocals. Then Paul would come in about 7 and start on his guitar leads. When we had everything done, which took a few months, we then had to sit down and figure out what to keep and what to hold for some other time. It wasn't really that hard, but you can become too close to a song — especially if it's one that you wrote.

HP: How much different is the feeling within the band, having spent the better part of the last two years together?

EM: It's so different than it was the first time we went into the studio. We didn't know each other very well then. Now we know what to expect, and we're not as polite as we were then. What I mean by that is that by now we know every disgusting habit we each have, so there's no reason to hide anything.

HP: Tell us some of the disgusting things you've learned about one another.

EM: (Laughing) I'd rather not get into that. I'll leave it to Billy to fill you in on some of the things that went on last year — especially in Japan. The women over there were very happy to see Mr. Big, let's just put it that way. But the funny part is that we find out the most disgusting things about each other when we get

together with guys from other bands and just have "clubhouse" sessions. There was one night when guys from Skid Row came backstage, and we just bullshitted all night long about the things that went on in the dressing rooms or the busses. Rachel Bolan thought he could blow us away with some of his stories, but I'll match Billy's experiences with anyone's. And he tells a great story; he's the Uncle Remus of rock and roll!

HP: You wouldn't think that you'd have so many strange stories after touring with a band like Rush.

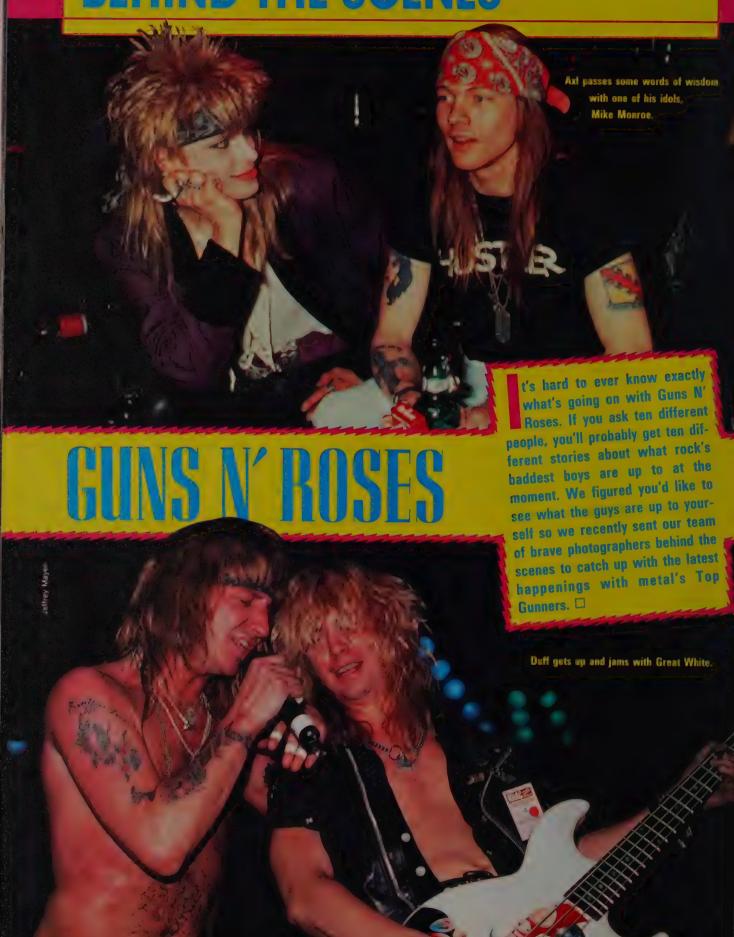
EM: The funny part of it is that when I was in other bands, or on my own, I always wished we would have a few more guys in the audience who'd take what we were doing seriously. Then with Rush, all we had in the audience every night were 15,000 guys who were studying every note that was played. I think this time we'll look for a tour where we can get a few more women in the audience. We really missed them on the Rush tour, but that was still a great experience for us.

HP: If you could have one wish about the rest of the year, what would it be?

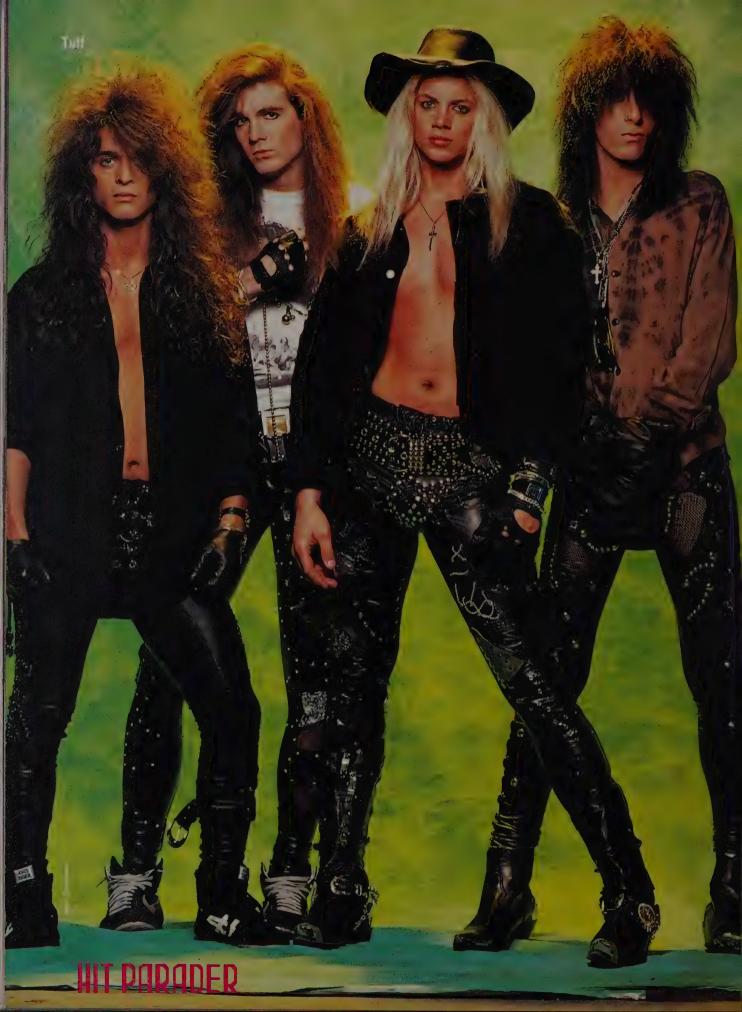
EM: That the record would be a big hit, that we'd get a great tour and that we'd have a wild time. Are those three wishes? How about considering them three parts of the same wish? That would make me very, very happy.



BEHIND THE SCENES









ROCKIN' RIFFS ON DEBUT LP.

BY ART STEVENS

decade has now passed since the first sonic rumblings from Los Angeles began to shake the rock and roll world. Back then bands like Motley Crue and Ratt were first going into clubs like the Whisky and the Roxy to lay down the heavyhanded thunder that would soon turn the music community on its ear. Over the next ten years a veritable army of rockers traveled through L.A. in their quest for big-time fame and fortune. Some like Poison, Warrant and Guns N' Roses managed to reach the very pinnacle of commercial success, while countless others fell by the way-side. Now, yet another generation of Sin City rockers are upon us, and one of this group's leading lights is a party-hearty bunch of rebel rousers who go by the name of Tuff. Vocalist Stevie Rachelle, drummer Michael Lean, guitarist Jorge DeSaint and bassist Todd Chase have traveled a long, hard trail to get to their current position as one of the new bright lights of the LA, scene, but they're beginning to believe the tough fight was worth it.

"It's taken us four years to get to the point where a major label showed interest in us and wanted to sign us," the blond-haired Rachelle said. "We came so close so many times, but we were always the 'next act' to be signed. It just never seemed to happen. It got a little frustrating, especially having to live on a real meager budget. But now that we finally have things going our way, we're really ready to take full advantage of it. Coming off of the L.A. club scene has been both good and bad for us. It was good in that we were exposed to a lot of things in a hurry; I mean our first live show ever was opening for Warrant in front of 900 people. But we've seen the bad side of things too. We've got a real belief in ourselves, and we've got the support of the fans too. That's what's kept us going.

Indeed few bands in any place at any time can boast of the fan support Tuff has enjoyed over the last few years. Building up their following from scratch, and then trying to sign on new members of the "Tuff Muff Maniacs" brigade at every show they played, by the beginning of 1991 the band had over 5,000 fan club members signed up from coast to coast. You see, while their roots are solidly based in the rich L.A. soil, these guys have already played from Rhode Island to Colorado, financing the tour out of their own pockets. Hell, if that's not dedication to the metal cause, nothing is!

'We've always been real good at selfpromotion," Rachelle said. "I was the last guy to join the band, about six months after the other guys had gotten together back in 1986. By that time they already had a few different T-shirts that they were offering to fans at every show. When I came in, I introduced everyone to a friend of mine in Wisconsin who started cranking out T-shirt designs for us left and right. Hey, one friend of mine tells me he has 35 different Tuff T-shirts, I don't know of many major bands that can boast that kind of merchandising line. That's the kind of stuff we did to pay for our tours. We'd get a little money from the clubs - enough to maybe pay for our bus and a hot meal, but to survive after that we depended on the T-shirts, caps and other merchandising stuff we designed."

The band's low-income status, and their desire to stay on the tour, has yielded some bizarre road stories for the group. Already their grouple groping tales have become legendary around the West Coast, but Rachelle chose to tell us about the day-to-day difficulties a band can have on the road, rather than just recounting the customary tales of "booze and broads."

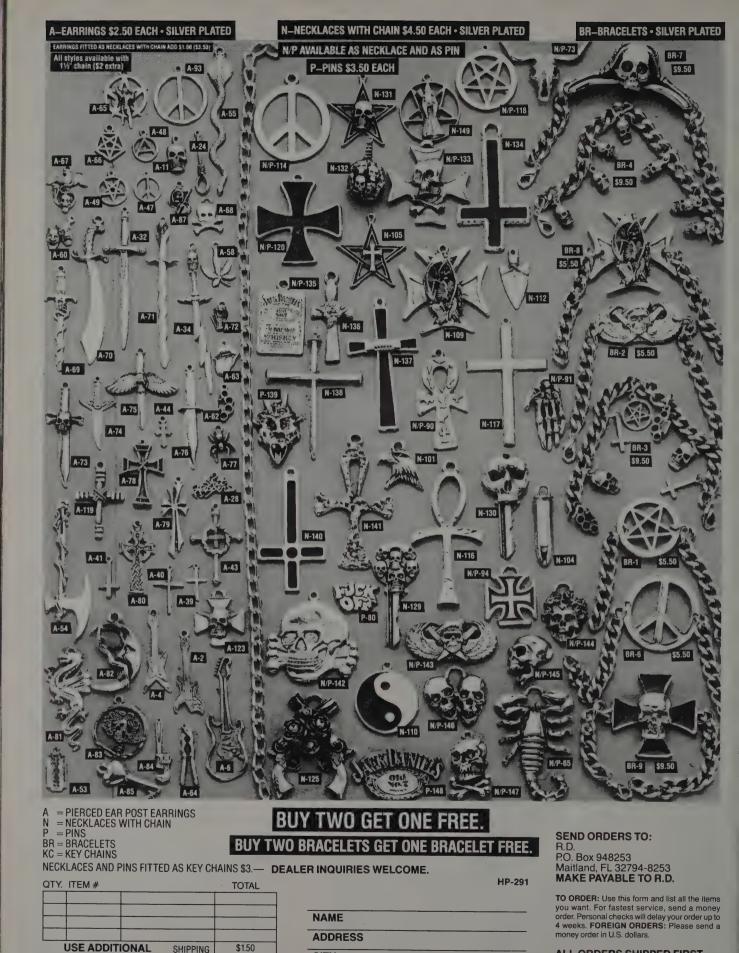
The one thing that stands out in my mind was a trip we took to Salt Lake City last year," he said. "We hired a bus, and right away we found out that the driver wasn't a big fan of rock bands. He looked exactly like Johnny Cash, and the last thing he wanted on his bus were eight

guys - including our crew - who he felt would mess up the love of his life - that bus. He gave us a hard time right from the start. Most drivers get paid for the bus and their expenses on a perday basis. But he wanted full payment for the week before we even left L.A.! We got that problem settled, but then we started the trip and before we knew it we had a bunch of other problems. Before he would give us the key to the bus bay so we could unload our gear, he demanded some other payment. And when that problem was solved, and we came back to the bus after the show to sleep, he told us the band and the crew weren't supposed to sleep on the bus! What the hell were those 12 bunks doing on the bus if we weren't supposed to sleep in 'em?

"Well, we got back at him," he added. "The last straw was when he stopped the bus outside of Las Vegas on the return trip to L.A. and demanded that we fork over a \$200 cleanup charge before he went any further. At that point we didn't even have money for food - and he knew it. We were ready to unload all our gear right in the middle of the desert and hike back to L.A. if we had to. But we made a call to the driver's main office in Florida, and his boss told him he had to drive us back to L.A. So we figured we'd get back at him the best way we could. It's an unwritten rule on busses that nobody uses the bathroom at any time - otherwise the place stinks for the entire time you're on it. But we figured we had nothing to lose at that point, so not only did we all make sure to use the bathroom until it was stuffed to overflowing, but whoever was left then started filling styrofoam cups and dumping them in the airconditioning vents. I don't think that driver was too happy when he found out what we had done.

But enough about Tuff's struggle for success. With their self-titled debut album finally out, the boys seem to have cleared all the hurdles placed in their path to stardom. Such hardhitting yet eminently listenable tunes as Good Guys Wear Black and All New Generation seem tailor-made for both radio and MTV while Rachelle's pretty-boy pout is a godsend to magazine editors everywhere. Sure the group's music recalls the halcyon early days of Poison and Motley Crue, and Rachelle's appearance has been compared to every good looking blond belter whose come down the pike, but anyone with ears can't deny that Tuff are also bringing something fresh and new to the rock scene after all, as Ratt once told us, what goes around, comes around.

"We have a real belief in what we're doing," Rachelle said. "If we didn't I don't know if we would have put up with all that crap we've had to deal with over the years, it would have been easy to pack it in, cut our hair and do something else. But we really do believe in Tuff and in each other. Now we've finally gotten our chance to prove what we can do to everyone. That's all any band can ask for."



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SHOOTING STARS

HRIS BLAND

hris Poland is a name familiar to most metal maniacs. As the guitarist in Megadeth from 1983-1987, Poland's faster-than-light licks and heavy-handed riffs helped pave the way for the emergence of Power Metal as an important musical force. His playing on Killing Is My Business... And Business is Good and Peace Sells... But Who's Buying established him as one of metal's premier axe slingers, though bandmate Dave Mustaine often took all the glory. Mustaine's attitude, as well as Poland's desire to test his own musical wings, led to a less-than-amicable split in late 1987, at which time Poland decided to take a little time off to figure out exactly what direction he wanted to take his musical career.

"Actually, I went through a difficult time

then," he said. "What got me back on the right track was putting down the guitar and actually playing bass for the Circle Jerks for one of their tours. I found out from that that you could actually have a great time playing, and make some money too. After I did that, I was able to return to the guitar with a really fresh perspective."

That fresh perspective eventually led Poland to record his first solo LP, Return To Metalopolis. Blending hard and heavy tracks with those that showcased a more melodic and straightforward approach, the album proves what many rock fans had known for years — that Chris Poland is one hell of a rock guitarist.

"The album is basically a vocal guitar record," he said. "When I started to write stuff with lyrics, I didn't like what I was coming up with. There was also the problem of actually finding a singer I liked, which wouldn't have been easy at all. I didn't know of anybody, or care to find anybody at that time. So instead of worrying about vocals, I just structured songs



around melodies, and it turned out great. Most of the time I'd just write the main riff then just solo over the top and then take things from there."

VIRTY WHILE KOY

he members of Dirty White Boy aren't exactly new to the rock world. In fact, quitarist Earl Slick, vocalist David Glen Eisley, drummer Keni Richards and bassist F. Kirk Alley have a combined total of more than 20 years experience on the rock front lines with bands ranging from Autograph to Giuffria to David Bowie. But these guys are sick and tired of playing second fiddle to someone else they want to be the main men themselves; thus Dirty White Boy was born. This is a no-nonsense rock and roll band powered by the high-flying quitar excursions of Slick and the air-shattering vocals of Eisley, but despite all the easy reference points fans can make in regard to Dirty White Boy, these guys have come up with some pretty surprising chops on their debut LP, Bad

"I know what it's like to be a rock star," Slick said with all undue modesty. "I've been as far up and as far down as you can get. But this is the thing; as long as I'm playing, I'm happy. That's all there is to it — I play guitar. But I haven't been in a band in three years. It's just time to do it again."

Dirty White Boy came together in the middle of 1989 when these rock veterans happend to be introduced through the West Coast rock networking system; you know, one friend tells another that Earl Slick is looking for a gig, while at the same time another bud is putting out word that David Glen Eisley has some great new material together. Before long, the band had written an album's worth of material, and after only three weeks of rehearsal they played a special showcase which resulted in their signing a record deal immediately after the show's end. After three months in the studio with noted

producer Beau Hill (of Ratt, Winger and Warrant fame) Bad Reputation was completed with rockers like Lazy Crazy and Bad Lands showing the group's musical diversity.

"We were deliberately negligent in listening to what was happening on the radio or looking at what people were wearing on MTV," Eisley said. "We didn't want to play it safe. We didn't know if we'd stand above all the cookie-cutter rockers or below them, but we knew we wanted to stand alone. When we went in to record this record we wanted to make a statement that showed all the talent this band has — and I think we've done it."



CELEBRITY RATE-A-VIDEO

BY CHARLEY CRESPO

ALICE IN CHAINS

ocalist Layne Staley and guitarist Jerry Cantrell of Alice In Chains are men of few words. They were delighted when I promised them I wouldn't ask them how their group got its name. All I wanted was for them to talk about rock and roll while we watched a series of videos. Jerry said he's been listening to Social Distortion, Faith No More and Judas Priest, while Layne said he's lately been listening to the Big F, Soundgarden, Mudhoney, Prong and the Masters Of Reality.

Lay Your Hands On Me, Bon Jovi Lavne: Girls will dig it. Jerry: Ditto. It's a Bon Jovi video.

Why Do You Think They Call It Dope Love/Hate

Layne: Cool. I like the stretched-out effect. I like

Jerry: The liquidy effect was great. I like the effects and the set outside the city. The scratchy photography was cool.

Layne Staley and Jerry Cantrell:

I Don't Love You Anymore, the London Quireboys Jerry: Slow. The story is kind of cool for the video, but I'd rather see the band.

Layne: Pretty cool song, but a boring video.

For Those Who Dare, Chastain Layne: Too gothic and stupid for me. Jerry: I don't like it.

Unskinny Bob. Poison

Jerry: It's 100 percent pure Poison. My favorite part of the video is when he spits.

Layne: If the song wasn't so stupid, I might be able to rate the video better, but that video sucks. It's actually a catchy riff, but the rest of it

The American Way, Sacred Reich

Layne: I love the song and the video. I give it a

Jerry: The video fits really well with the band.

How Much Love, Vixen

Layne: Literally and figuratively, they have no balls. They're swinging mamas.

Jerry: It's very rock.

Wild One. Dio

Layne: Mob rules, dude. The video was alright but Dio always rocks, so I have to give it a

Jerry: Nothing really stands out. I just like Dio.

Unholy Love, Doro

Layne: Sheena meets Conan the guitar player.

Don't Call Me Dude. Scatterbrain

Jerry: Thumbs up on this. This is awesome. The changes are so weird and funny.

Layne: Two thumbs up. Definitely cool.

The Kid Goes Wild, Babylon A.D.

Lavne: You ask how much more metal can you get and the answer is none, none more metal. That's a line from Spinal Tap.

Jerry: Videos with movie clips are always weird and hard to get into. I'm not grabbed by it.

Suffer The Masses, Flotsam & Jetsam

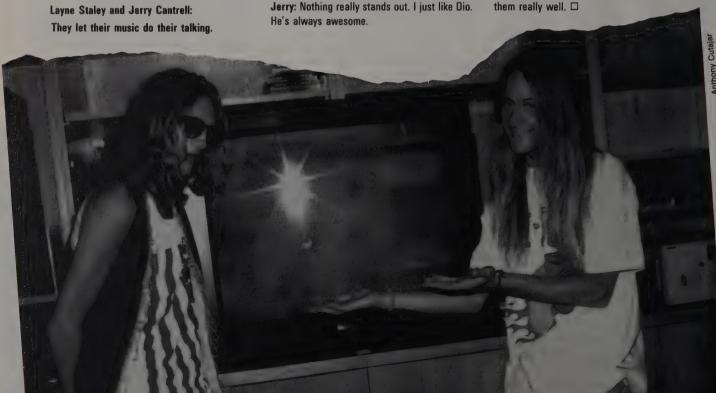
Layne: A lot of the grainy filming is cool. Jerry: I don't really like that part of it much. It doesn't really reach out at me and grab me or anything.

Power, The Almighty Layne: Boring video. Typical. Jerry: Two borings.

Alpert Tango, The Big F Jerry: It's a great video. Layne: Coolest video ever made.

Ball & Chain, Social Distortion

Jerry: It's kind of basic, but I dig it a lot. It fits

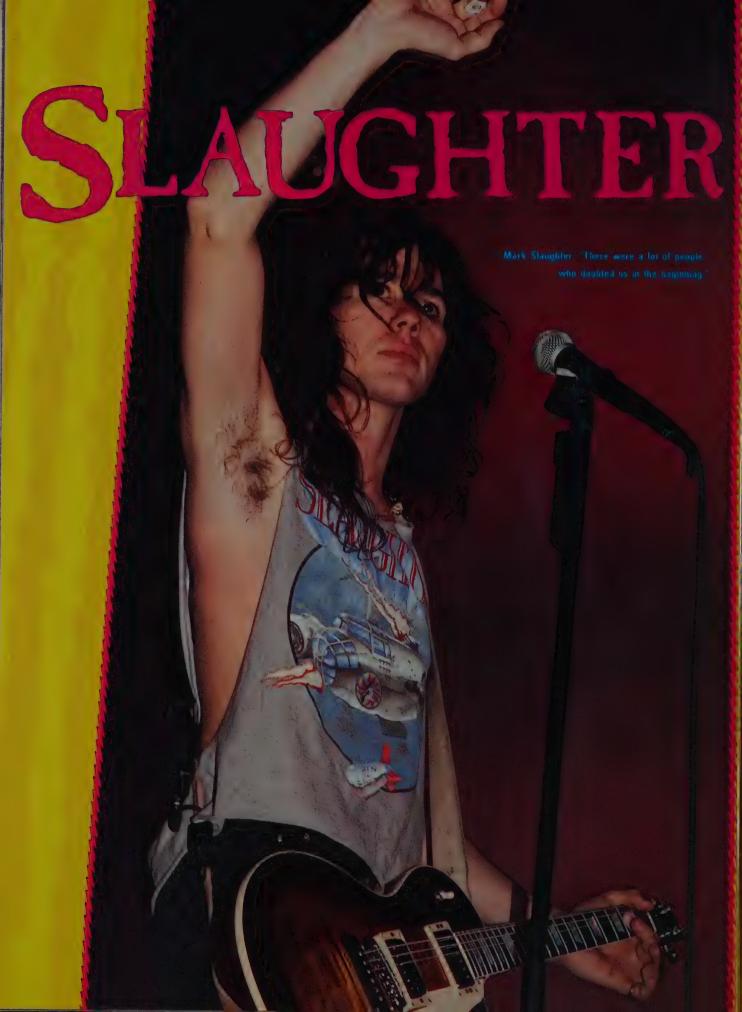




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SKY'S THE

BY BARBARA WRIGHT

MULTI-PLATINUM ROCKERS CONTINUE YEAR-LONG WORLD TOUR AS THEIR POPULARITY SKYROCKETS.

oubters. The rock industry is full of them and they love to watch you fall. Obtaining belief and loyalty is about as hard to find as it is to buy a Russian Faberge egg and Slaughter knows all about this. They were, after all, a spin-off band from a spin-off artist, and one that was not highly regarded to begin with. But this is also an industry of Cinderella stories and Slaughter seems to have found the glass slipper.

"This whole thing has been unbelievable to us with MTV and with the record going gold before we even hit the road," said vocalist Mark Slaughter. "Luckily, the record company stood behind us and helped us grow instead of just releasing it and seeing how it did. But it hasn't been easy. There's always people who doubt anything you do. It's just not in the music business either. There's always someone who's got a pessimistic attitude who'll say, 'You're not going to do shit in your life. You're going to be a long-haired scum for the rest of your life.' There were a lot of people who doubted us.

"We have a policy with Slaughter which is, 'What you think of me is none of my business, because I'm not going to worry what other people think of me'." Mark added, "I'm just going to be myself and be the best person I can be. That's the whole direction of this band: be yourself. We don't ride Harleys. We don't have tattoos. We're just normal guys who enjoy playing music."

Part of the reason why Slaughter is such a success story is because they did it the oldfashioned way. They went directly to the source of their potential success: the fans. It seems to have worked. Before even playing one gig, their debut LP went gold and has showed no signs of slowing sales, as it now heads towards double platinum.

'We went out on a promotional tour which was to the people who were there for us," Mark said. "There were a couple areas where they were instrumental as far as breaking this band and being supportive of us. We went in and did in-stores and like 1,500 people would show up road trek, you can find them doing what comes

Tim Kelly and Dana Strum:

"This band is very active with fan relations."

from 9:00 pm and stay until 4:00 am. We just sat there and signed autographs. The store owners were like, 'Let's shut this down.' And we said, 'No way. We're staying here until every last kid gets what they want.' They were the ones who were there for us and that is the most important thing. Especially the ones who are into the music, influenced by it and who live their lives listening to our music. A rock star is something that shimmers in the sky and that you can never touch. We're not that.'

"This band is very active with fan relations," continued guitarist Tim Kelly. "We have a hot line. It's not a 976 number or a 900 \$.50 a minute call. It's just a regular toll call. People leave their name, address, and phone number and we'll put them on our mailing list. We'll even try to call most of the kids back and talk to them. It's amazing how a lot of kids are surprised at that. We're really involved with our fans. We want them to know we're normal people. We don't ever want them to consider us as rock stars or be afraid to approach us. There's nothing we like better than when someone comes up to us and starts talking to us. That's what touring and rock and roll is all about."

Now that they've completed their first tour and are waiting to begin "phase two" of their most naturally, which is having a good time.

"When we're not buzzing around Blas (Elias, drummer) on our roller blades 'cause he doesn't know how to skate, we're reviewing some of the tapes we've made. We have this little microphone that we use to record other people. Then, we call them up on things they've said about us. It can be fairly interesting," said Tim. "We're also really into Warner Bros. cartoons. Mark has like 600 on tape which we watch constantly. Now we say Bugs' parts for him."

"Basically our life is a joke," Mark added. "That we've actually been able to do what we do and do it in front of so many people every night. And going on tour with a band like Kiss, a group we grew up on, was a dream come true. I can remember when I was growing up and saying to myself, 'If I ever open up or even get the chance to be near them, I don't know what I'd

"They were really good to us. We couldn't have asked for more as far as what they gave in the way of lights, stage space, everything. It's great to know that there are veterans who have been at the pinnacle of success and have been through the trenches like they have and are still cool. It's nice to know there's still real people in this industry.

'Making music and going out in front of people - how can you not be happy when you're doing what you've dreamed of?"

"Something this Good should be ILLEGAL"

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BY DANIELLE DOWLING

New Wave Of British Heavy Metal -'79 Revisited

Various Artists

emember the days when real men wore spandex? It was the time back in the late '70s and early '80s, before the explosion of glam metal, when spandex bedecked musicians, oozing machismo, would put together hard driving tunes that would pump its listeners full of adrenalin rather than fill them with hairspray and bubble gum laced wet dreams. Well, Lars Ulrich of Metallica and Geoff Barton, editor of Kerrang, remember the days when British metal bands like Iron Maiden. Angelwitch, Venom, Saxon and Diamond Head sparked a revolution with their fast-paced, innovative sounds. They would like you to remember these days too with the New Wave Of British Heavy Metal - '79 Revisited compilation that they put together. This collection brings back a aush of memories from a time long since past - a time when there was such a thing as middle of the road heavy metal. At a time when metal has splintered off into a variety of different factions, this release offers a pleasant journey back to the days when metal was a united effort and not a bickering schism of what real metal is and is not.

You can tell Ulrich had something to do with this compilation as there are two excellent Diamond Head tunes, It's Electric and Helpless, on it. Horror flick fanatics may recognize the Samson tune, Vice Versa. The group, featuring the vocals of Bruce Dickinson, played this song in the gore-filled movie, The Incubus. Def Leppard fans will be pleasantly surprised by the hungry and hard driving song Getcha Rocks Off. And, of course, who could not be excited about the prospect of hearing a raw, unreleased version of Maiden's Sanctuary, a song which was originally released on their selftitled debut album? Other songs of interest on this compilation are Leaving Nadir by Witchfynde, Witchfinder General by Witchfinder General and Angeldust by Venom.

Fans of this musical genre may find fault with this compilation. Perhaps one might question why a selection from Motorhead was omitted from this release. A word of caution for those who plan on purchasing this compilation, it has been done for nostalgia's sake and, therefore, would cater to the tastes of those who would like to reminisce about this period or are interested in discovering what sparked the thrash/speed/death metal scene. This will not please those who are on a continuous search for the latest and most intense offerings. Rating: ****

RATING SYSTEM:

***** = excellent

**** = very good

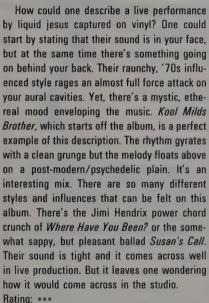
*** = aood

** = fair

* = poor

liquid jesus: Their sound is in-vour-face on their new live album.

liquid jesus liquid jesus Live



Ignorance *lanorance*

You have to love this new wave of metal. Groups like Voi Vod, Celtic Frost, Prong, Faith No More and The Red Hot Chili Peppers have opened the doors to new musical frontiers, allowing groups to step outside of the stereotypes of different genres and experiment with various styles of funk, post-modern and industrial music. These groups have engendered a scene from which Ignorance, an English quintet, spring with their self-titled debut release. The group samples more than the funk/psychedelic/post-modern metal sound. Hello & Goodbve and The Confident Rat have a thrash flavor a la Suicidal Tendencies, Overkill and Exodus, and The Garden offers a nice progressive melody. But the most orgasmic moment on this album is the industrial feel of the final cut. Funny. It's eclectic experimentation at its best, but only for those who are open-minded enough to embrace it. A complaint is that their sound isn't as rough as it should be. However, with a little maturation, these guys could be a driving force in a scene that hopefully will not become just another cliche.

Rating: ****

Sadus Swallowed In Black

You look towards the sky. You see a large toxic cloud approaching you. As it comes closer you hear the noise it emits - an evil, frenetic, psychotic, droning sound that sends shivers up and down your spine. It's too late to escape from its path and you, like everything else with which it has come into contact, are swallowed in black. This aptly describes the sound which Sadus has created on their latest release, appropriately entitled Swallowed In Black. This San Franciscan quartet has traveled a long. hard road to some kind of concrete recognition and this release raises the burning question, "What the hell took so long?" Some of the material is typical of the thrash/death genre. However, the cool bass work on Images and the psychotic time changes on Powers Of Hate make up for that. Drummer Jon Allen lets loose intense aggressions on Man Infestation and The Wake, which are worth checking out. This is not an album for those with weak stomachs, but it will definitely satisfy thrash/death/speed metal fanatics.

Rating: ****





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88/Beggars And Thieves

77/Call It Rock And Roll

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84/Fire In The Basement

81/Pretender

81/Ride You Thru The Night

91/Signs 75/Silent Lucidity

77/Uncle Tom's Cabin

90/Waiting For Love 74/When The Rain Comes

leggeggggggggggg

WHEN THE RAIN COMES

As recorded by Katmandu

DAVE KING

When the rain comes I'll be walking With the sunshine on my back

Ain't got no time for depression I'm so happy that's a fact When the rain comes I'll be walkina

With no tear left in my eye 'Cause I've found out where I'm

Now the water's all run dry.

How does it feel when you're twisted and blue Birds of a feather singing different tunes How can I listen when I don't

enen care Now it's time to discover truth in each other

Do you hear what I'm saying.

When the rain comes I'll be walking

With the sunshine on my back Ain't got no time for depression I'm so happy that's a fact When the rain comes I'll be

walking With no tear left in my eye 'Cause I've found out where I'm

goin' Now the water's all run dry.

What do you want I said, what do vou need Love is the answer now get it

for free No need to worry when your

sky's turning gray With arms open wide come on

I'll take all your blues away.

When the rain comes I'll be With the sunshine on my back

Ain't got no time for depression I'm so happy that's a fact.

When the rain comes I'll be walkina

With no tear left in my eye 'Cause I've found out where I'm goin'

Now the water's all run dry.

Weep and moan gotta, gotta weep and moan It's not what you know but who

Break on down, break on down. break on down. (Repeat chorus)

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SILENT LUCIDITY

As recorded by Queensryche

CHRIS DeGARMO

Hush now don't you cry
Wipe away the teardrop from
your eye
You're lying safe in bed
It was all a bad dream
Spinning in your head
Your mind tricked you to feel
the pain
Of someone close to you leaving

the game of life
So here it is another chance
Wide awake you face the day
Your dream is over
Or has it just begun.

There's a place I like to hide
A doorway that I run through in
the night

Relax child you were there But only didn't realize it and you were scared

It's a place where you will learn To face your fears retrace the years

And ride the whims of your mind

Commanding in another world Suddenly you hear and see This magic new dimension.

I will be watching over you I'm gonna help you see it through

I will protect you in the night I'm smiling next to you In silent lucidity.

If you open your mind for me You won't rely on open eyes to see

The walls you built within Come tumbling down and a new world will begin

Living twice at once you learn You're safe from pain in the dream domain

A soul set free to fly

A round trip journey in your head

Master of illusion can you realize

Your dream's alive you can be the guide but.

I will be watching over you I'm gonna help you see it through

I will protect you in the night I'm smiling next to you.

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CALL IT ROCK AND ROLL

As recorded by Great White

MONTANA LARDIE NIVEN RUSSELL KENDALL

Well there's somethin' goin'
down
Right here in the neighborhood
Somethin' going down
Don't know if you really should
Don'tcha lose your head
I'll make your heart feel good.

There's trouble all around Trouble with the PTA Tell me whatcha gonna do Takin' all our highs away S'enuff to turn you 'round But momma not today.

C'mon little baby Let's call it rock n' roll C'mon little honey Let's call it rock n' roll Gonna get a good feelin' Right down to your soul.

Now your pappa's gettin' down Momma sayin' you're no good Baby it's a shame It's never really understood How a dose of rock n' roll Can make your heart feel good.

C'mon little baby Let's call it rock n' roll C'mon little honey Let's call it rock n' roll Gonna get a good feelin' Right down to your soul.

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UNCLE TOM'S CABIN

As recorded by Warrant

JANI LANE

Just for the record
Let's get the story straight
Me and Uncle Tom were fishin'
It was gettin' pretty late
Out on a cypress limb
Above the wishin' well
Where they say it got no bottom
Say it takes you down to hell.

Over in the bushes
And off to the right
Come two men talkin'
In the pale moonlight
Sheriff John Brady
And Deputy Hedge
Haulin' two limp bodies
Down to the water's edge.

I know a secret down at Uncle Tom's cabin oh yeah I know a secret that I just can't tell.

They didn't see me and Tom In the tree Neither one believin' What the other could see Tossed in the bodies Let 'em sink on down To the bottom of the well Where they'd never be found.

I know a secret down at Uncle Tom's cabin oh yeah

I know a secret that I just can't tell

I know a secret down at Uncle Tom's cabin

I know a secret that I just can't tell

I know who put the bodies in the wishin' well.

Soon as they were gone
Me and Tom got down
Prayin' real hard
That we wouldn't make a sound
Runnin' through the woods
Back to Uncle Tom's shack
Where the full moon shines
Through the roof tile cracks.

Oh my God Tom
Who are we gonna tell
The Sheriff he belongs
In a prison cell
Keep your mouth shut
That's what we're gonna do
Unless you wanna wind up
In the wishin' well too.
(Repeat chorus)

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SILVER LOGO
KIS3705 SPHINX/HOT
KIS4200 GROUP WSPH
KIX
KIX1305 NO ANGELS
KING DIAMOND
076-231 SKULL
076-241 GRAVE

O75-241 GRAVE

KREATOR

NATEG23 OUT OF THE DARK

NATEG24 ENDLESS PAIN

KTR1 SUPERDIVING

KTR2 EXTREME

AGGRESSION

KTR3 HEAD EATING

HEAD

PHOTO PUFF PHOTO DANCING SHOES U CAN'T (Long Sleeve-\$16 00) WE PRAY

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HISTORY
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PARTY
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SOUIGGLES

QUEENSHYCHE
GS3005 PORTRAIT
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RATT
RATTOS GROUP/NINETIES
RED HOT CHILL PEPPER
NNZ COLLAGE
BIESH

RUSH RUS1600 PRESTO RIGOR MORTIS RIG1 DIE IN PAIN

RIGT DIE IM PAIN
RAGE
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WR3002 BULLET HEAD
WASP
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TO13027 MAIDEN (JUDGE)

091159 PEACE SIGN 077157 FASTER PLSYCAT (WAKE) AEXOI1 AEROSMITH (TOUR) 134054 SKID ROW (NEWSPAPER) 025160 DIO (WOLF) MYX005 CRUE (DR FEELGOOD)

POI003 POISON (FLESH)
IRO001 MAIDEN (LOGO)
MCH001 HAMMER
WAR001 WARRANT
DANIO0 DANIOE POINCE (COMMITTEE)
WAR001 VANILLA (DE
VANIO0 1 VANILLA (DE
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VANION 1 VANILLA (DE

GUN001 GUNS 'N ROSES KSS001 KISS SIA002 SLAYER PSN001 POISON MEG001 MEGADETH LIV002 LIVING COLOUR MTL005 METALLICA (LOGO) MTL014 METALLICA (PUPPETS)

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WH705 CRIC (GROUP)
WH705 WARRANT (RICH)
WH706 WARRANT (RICH)
WH707 SEPPELIN (HAMMERS)
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WH707 EPPELIN (HAMMERS)
WH707 FARTH NO MORE (GROUP)
WH707 FARTH NO MORE (GROUP)
WH707 PROVED (GROUP)



WH767 FASTER PUSSYCAT (WAKE ME-PICTURED) WH785 PUBLIC ENEMY (TERROR) WH803 TESTAMENT (GROUP) WH804 AC/DC (RAZOR'S EDGE) WH805 NELSONS

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WH462 CRUE (SHOUT)
WH445 WARRANT (GROUP)
WH503 MAIDEN (POWERSLAVE)
WH451 HENDRIX (LIVE)
WH446 DR FEELGOOD
WH4457 MAIDEN (JUDGE)

WH450 AEROSMITH (GROUP)
WH441 POISON (GROUP)
WH442 G'N R (GROUP)
WH444 SKID ROW (ALLEY)
WH440 METALLICA (GROUP)
WH462 NEGADETH
WH463 NELSON



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SBP28 KREATOR (SKULL
UTOUT)
SBP29 KREATOR (SKULL
UTOUT)
SBP30 DI (ISKULL
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SBP30 KIS

SBP13 KISS (GENE)
SBP12 KISS (FREE)
SBP10 CULT (SONIC)
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GRIDGE GRIDGE (SHIT)
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GRIDGE GRIDGE GRIDGE (SHIT)
GRIDGE GRIDGE GRIDGE (SHIT)
SBP30 GRIDGE GRIDGE (SHIT)
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GRATEFUL DEAD
MEGADETH
HRON MAIDEN
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MOTLEY CRUE

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2828 CHAPTER STAR
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Hey pretender Dream your life away Don't surrender Oh I know you're gonna have your day Hey pretender Dream your life away Don't surrender Till you've had your day.

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As recorded by D'Priest

D'PRIEST WEST LEWIS

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So go on close your eyes I'll set you free You tell me deep inside It's the only way.

She wore black Yes jet black Bright red nails I said baby scratch me one more time.

Come on over Reach and touch me Wanna ride you thru the night Come on over Reach and touch me Wanna ride you thru the night.

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T-8 Metallica



T-9 Megadeth



T-10 Megadeth





T-11 kron Maiden



T-12 Iron Maiden



T-3 Metallica

T-13 Bon Jovi



T-14 Skid Row



T-15 Slaughter



T-16 Motley Crue



T-17 Motley Crue



T-18 Aerosmith



T-19 Poison



T-20 Samantha Fox



T-181 Nelson



T-21 Randy Rhoads Eddie Van Halen



T-23 Van Halen



T-24 Van Halen



T-26 AC-DC



T-205



T-28 Ozzy Osbourne





T-27



T-111 Testament



T-31 Slaver





T-33 Slave



T-34 Slaver



T-35 Pink Floyd



T-36 Misfits



T-37 Misfir



T-38 Misfits





T-156 Slayer





T-41 Public Enemy



T-43 Jim Morrison



T-44 Jimi Hendrix



T-45 Led Zeppelin



T-46 Led Zeppelin



T-47 Led Zeppelin

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T-48 Led Zeppelin







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- T-125 New Order
 T-81 Bob Marley
 T-82 B-52's
 T-83 The Church
 T-84 The Cramps
 T-85 Butthole Surfers
 T-86 Dark Angel
 T-87 Bruce Dickinson
 T-88 Faster Pussycat
 T-89 The Front
 T-90 Go West
 T-91 Helloween
 T-92 The Jesus and Mary Chain
 T-93 Judas Priest
 T-94 King Diamond

- 1-96 Metal Church 1-96 Metal Church 1-98 Nuclear Assault 1-99 Robert Plant 1-100 S.O.D 1-101 Toxik 1-102 U2 1-103 W.A.S.P. 1-104 Winger 1-105 Grateful Dead 1-106 Stryper 1-107 L.A. Guns 1-108 Guns N Roses 1-109 Alice Cooper

BX-1 BX-2

BX-3 BX-4

BX-5

T-126 P.I.L.

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 T-127 Prong
 T-112 Dead Milkmen
 T-113 7 Seconds
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 T-115 Tommy Bolin
 T-116 Celtic Frost
 T-117 Danger Danger
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 T-119 Hurricane
 T-120 Joy Division
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 T-122 Love/Hate
 T-123 Mighty Lemon Drops
 T-124 The Mission
- T-129 Siouxie & The Banshees T-130 Rod Stewart T-131 The The T-132 Vixen T-133 Voivod T-134 White Lion T-135 XTC T-136 XYZ T-229 Lynch Mob T-228 Damn Yankees
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TP-23 Stryper
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TP-26 Beatles
TP-27 Megadeth
TP-28 D.R.I.
TP-29 Dangerous
Toys
TP-31 Warrant
TP-32 Ziggy Marley
TP-33 Aerosmith
TP-34 LA. Guns
TP-35 Faster
Pussycat
TP-36 Slaughter
TP-37 Robert Plant
TP-38 Madonna
TP-39 The Cult
TP-40 Public
Enemy

Enemy

	TP-3
TP-1	Slayer
TP-2	AC-DC
TP-3	Led Zepplin
TP-5	Pink Floyd
TP-6	Motley Crue
TP-7	KISS

- TP-9 Iron Maiden TP-11 RUSH TP-12 Jimi Hendrix TP-13 Ozzy Osbourne TP-14 Grateful Dead TP-15 Bon Jovi
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 X-12 Megadeath
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 X-14 Aerosmith
 X-15 Testament
 X-16 Warrant
 X-17 British Flag
 X-18 Doors
 X-19 The Who
 X-20 KISS
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E-10 Black Sabbath
E-11 U2
E-12 Jimi Hendrix
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BS-10 RATT
BS-11 DIO
BS-12 Ozzy
Osbourne
BS-13 Bon Jovi
Osbourne
BS-14 Randy Rhoads
BS-15 WA.S.P.
BS-16 Jim Hendrix
BS-17 Metallica
BS-18 AC-DC
BS-19 KISS
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DT-1 Aerosmith
DT-2 Slayer
DT-4 Bon Jovi
DT-5 Led Zeppelin
DT-6 Iron Maiden
DT-7 Pink Floyd
DT-8 Grateful Dead
DT-9 KISS
DT-10 Whitesnake
DT-11 Jim Morrison
"Doors"
DT-12 Jimi Hendrix
DT-13 Bob Marley
DT-14 AC-DC
DT-15 Guns 'N Roses
DT-16 Stryper
DT-17 Poison
DT-18 U2
DT-19 Metallica
DT-20 Ozzy Osbourne
DT-21 Skid Row



P-7042 Pink Floyd P-7018 The Cure

P-1478 Billy Idol P-6039 David Lee Roth P-3212 Depeche Mode P-3061 W.A.S.P.

P-116 Who P-3145 Whitesnake

P-3211 Freddie Kruger P-1765 R.E.M. P-9999 David Bowie P-1391 Mick Jagger

P-3008 Randy Rhoads P-7059 Rolling Stones

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D-48 D-05 D-06 D-07 Inxs Stryper Cinderella

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FIRE IN THE BASEMENT

As recorded by Deep Purple

RITCHIE BLACKMORE ROGER GLOVER JOE LYNN TURNER JON LORD IAN PAICE

I came 'round to your front door You back door was locked

Pushed your button rang your

You didn't hear me knock Ooh babu I saw your window open wide

So I crawled inside I ran to the top floor But you were on the ground Well I was on my way up And you were going down.

Fire in the basement Burn me up scream and shout There was fire in the basement Only you can put it out.

This strange sensation That I'm going through Sweet infatuation When I get next to you Ooh I know what it takes to be

And you understand 'Cause when the sparks start

You'll never be the same You know I'll hate to leave you

But I'm so glad I came.

Fire in the basement Burn me up scream and shout Fire in the basement Only you can put it out.

Fire in the basement Burn me up scream and shout Fire in the basement Only your love can put it out.

Smoky eyes burning bright Innocence is lost Satisfy my appetite Ooh baby surrender to the flame

What's your name Let's get down to business How can you refuse Give this boy a helping hand Come on light my fuse. (Repeat chorus)

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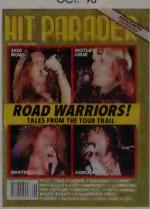
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EASY COME EASY

As recorded by Winger

KIP WINGER

If you start to feel Like there's no time to waste Babu tru to let go There's nothin' so strong Can't break your heart Easy come easy go.

And the only, only, only way to find it Is if you're not digging too deep Though it's easier said than You've got to feel it in your blood Play the game like you've already won And you'll only, only, only own it when you say.

Easy come easy go This won't break my heart don't Sometimes high sometimes low Easy come easy go.

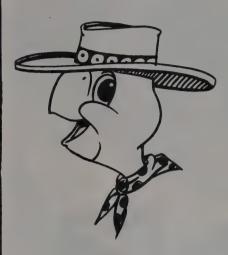
You fell in a trap That won't let you win You try again and again You let the heat burn your feet Baby try to understand That you'll only, only, only own it when you say.

Easu come easu go This won't break my heart don't ya know Sometimes high sometimes low Easy come easy go.

So if you start to feel Like there's no time to waste Baby try to let go There's nothin' so strong Can't break your heart Sometimes high sometimes low And you'll only, only, only own it when you say. (Repeat chorus)

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BEGGARS AND THIEVES

As recorded by Beggars & Thieves

MANCUSO MERLINO

I danced the streets in the city
of angels
Ten years of my life
With hopes and dreams that I
know would come true
In just a matter of time.

I hitched a ride out of a railway station Nothin' left but my pride Watched the city lights fadin' away yeah Thank God I got out alive.

And yet at times I feel its grip Tryin' to drag me back again.

So hard to believe We run around the world Just like beggars and thieves So hard to believe Beggars and thieves.

I found myself in the city of mirrors
Empty pockets hard times
Reachin' deep tried to bury my fears
To find the strength to survive.

And yet at night I hear the call And I know I'll try again.

So hard to believe We're livin' out our lives Just like beggars and thieves So hard to believe Beggars and thieves Beggars and thieves yeah.

I hear a voice
I hear a man
Screamin' aloud again and
again
I won't give in
I won't take a fall
Nothin' comes easy
Nothin' comes free
Nothin' at all.
(Repeat chorus)

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WAITING FOR LOVE

As recorded by Alias

JEFF PARIS BRETT WALKER

I look OK but I'm not muself Standin' by the phone Darlin' I've been wondering how I'm gonna let you go.

You made me build you a perfect world To keep you satisfied But now you're just a broken And when I get back my pride.

You'll still be waiting for love You'll still be waiting for the sun to shine In the middle of the night You'll still be waiting for love I know you'll be waiting When that train passes by You'll still be waiting for love You'll still be waiting.

Like a dream there's a lucky feeling Comin' from my soul Girl I guess I learned the truth That you already know.

It's hard to see through your bedroom eyes In this dark and lonely town But you know where to find uourself (But I know where to find you When the walls come tumblin' down.

You'll still be waiting for love You'll still be waiting for the sun to rise In the middle of the night You'll still be waiting for love I know you'll be waiting When that train passes by You'll still be waiting for love You'll still be waiting.

I've lost my heart I've lost my mind But it really doesn't matter I'll leave all my tears behind And you'll still be waiting for

You made me build you a perfect world But I'll get back my pride You'll still be waiting for love. (Repeat chorus)

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SIGNS

As recorded by Tesla

LES EMMERSON

And the sign says long-haired freaky people
Need not apply
So I tucked my hair up under my hat
And I went in to ask him why
He said you look like a fine upstanding young man
I think you'll do
So I took off my hat, I said imagine that
Me working for you.

Signs, signs everywhere a sign Blocking out the scenery breaking my mind Do this don't do that Can't you read the sign.

And the sign said anybody
caught trespassing
Will be shot on sight
So I jumped the fence and
yelled at the house
Hey what gives you the right
To put up a fence to keep me
out
Or to keep mother nature in
If God was here he'd tell it to
your face
Man you're some kind of sinner.

Signs, signs everywhere a sign Blocking out the scenery breaking my mind Do this don't do that Can't you read the sign.

Say now mister can't you read You got to have a shirt and tie to get a seat

You can't watch, no you can't

You ain't supposed to be here And the sign says you gotta have a membership card to get inside.

And the sign says everybody welcome

Come in kneel down and pray
But when they passed around
the plate at the end of it all
I didn't have a penny to pay
So I got me a pen and a paper
And I made up my own little
sign

I said thank you Lord for thinkin' bout me I'm alive and doing fine. (Repeat chorus)

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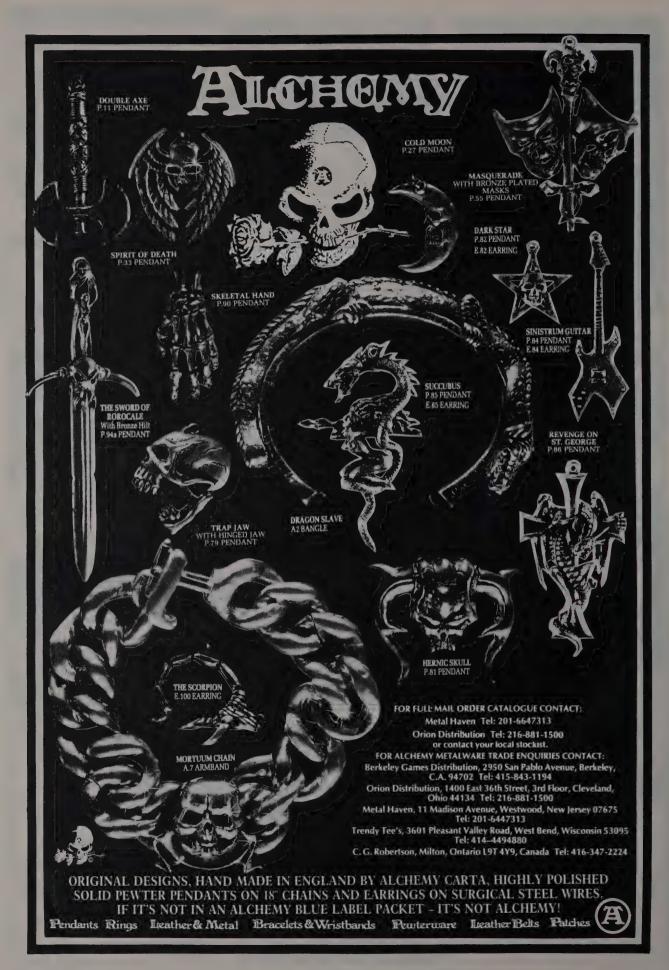
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INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

aithful readers of this column, as well as anyone who's been playing drums for a while, should know just how good Sonor drums are. They're among the bestmade and best-sounding drums in the world, used by big-name rock and jazz drummers the world over. Not long after they were introduced in the early '70s, Sonor drums took their place alongside such long-established and well-respected drum names as Ludwig, Gretsch and Slingerland — a status Sonor has easily maintained into the '90s, as it continues to rank at the top along with such other more-recent entries as Tama, Pearl and Yamaha.

We've covered Sonor drums quite often in this column — most recently about six months ago, with the landmark introduction of a budget-priced Sonor drum line, the Force 2000 series. That line proved so successful that Sonor has now introduced an intermediate series of drum kits, the Force 3000 — a step up from the 2000 drums, but still more affordable than Sonor's top-of-the-line.

Like Sonor's Force 2000 and high-priced Hilite drum lines, the Force 3000 drums are built at Sonor's factory in Germany, with the attention to detail and quality control for which the Germans are renowned. The foundation of any wood-shell drum is the wood from which it is made, of course, and the good news is that Sonor's Force 3000 shells are made of birch. Along with basswood, birch is probably the best wood there is for drum shells, due to its natural strength and resonance, and its ratio of density to weight - which is such that you don't need to use a ton of it to make a strong shell. In fact, Sonor's Hilites are made of ultra-thin birch, and they're still as strong and great-sounding as any other expensive, played-by-the-stars kits.

But that doesn't mean Sonor skimps with the Force 3000 drums: No, the toms and wood snares are made of *nine* 7.5 millimeter-thick plies of birch, which are cross-laminated for added strength; the bass drums are even thicker, with 11 plies of 8.5 mm-thick birch. Yes, these shells are thicker than most other drums in their intermediate price range — but

again, with its density-to-weight ratio, the drums are really no "heavier" than comparable shells, which in fact could be made of *fewer* plies of *another* wood and still seem "heavier," while lacking the particular strength and brightness of birch.

Anyway, the Force 3000 drums also feature Sonor's traditional 45-degree bearing edges. said to increase resonance and projection while decreasing wear on the drumhead at the point where it meets the shell; genuine Sonor EP drumheads; Hilite-style chrome tubular lugs plus rubber gaskets under all fittings to insure no metal-to-shell contact - which lessens the chance of annoying rattles and other unwanted noise: lacquered wood bass drum hoops and foldaway bass drum spurs with memory gauges to set angle and leg height; an upgraded Force Series tom holder; and a whole new line of 3000 Series chrome-plated hardware, including double-braced bases, and memory-lock collars at all height tiers. Sonor's Force 3000 drums are available in Black Gloss, Snow White, Silver Gray, and natural Scandinavian Birch finishes: For more information, writer Sonor c/o Korg USA, 89 Frost St., Westbury, NY 11590.

The Sonor Force 3000



handler Industries of San Francisco has a new addition to its line of custom-replacement guitar pickups. Actually, it's an "old" addition — a direct replacement for the 1963 Gibson Firebird mini-humbucker, whose sweet, versatile sound has been used by the likes of Johnny Winter and members of Lynyrd Skynyrd over the years. The GH9620 Firebird reissue has two miniature coils, a custom Alnico V bar magnet, and the classic authentic-style nickel-plated mounting ring and flat silver cover. For more info write Chandler Industries, 590 19th Street, San Francisco, CA 94107.

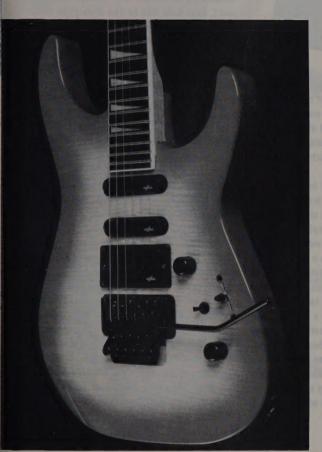


SS has introduced a pair of new acoustic-electric guitars, the HAG60E guitar, and the HAB-1 bass, both medium-size dread-noughts with single cutaways, rounded triangular soundholes, glued-in mahogany necks with rosewood fingerboards and nickel frets. Both models have tops made of select spruce, and mahogany backs and sides, and both have a special volume/3-band EQ slider control system on the upper left bout, which can adjust the sound from basic-acoustic to very electric, with a number of intriguing possibilities in between. The HAG60E lists for \$459; the HAB-1 for \$550. For more info write HSS Inc., Lakeridge Park, 101 Sycamore Drive, Ashland, VA 23005.

ender's new M-80 Chorus is the latest addition to the growing M-80 amplifier line. It's a combo unit, with 65 watts RMS power through each of two 12-inch speakers. The M-80 Chorus has two completely separate channels: Clean, with treble, mid and bass tone controls; and overdrive, with presence and contour controls. The contour is especially interesting, since it offers midrange boost and cut in the same knob, depending on which way you turn the knob from its straight-up, or neutral, position. Turning it counterclockwise boosts midrange, giving a growly tone that's great for chunky, punchy chords. Rotating the contour knob clockwise cuts midrange, for a biting sound suitable for metallic leads. Additionally, the M-80 Chorus, of course, has a rich stereo chorus with depth and rate controls, not to mention Fender's famous spring reverb — which can itself be chorused. Suggested retail price, \$649.99. For more info write Fender Musical Instruments Corp., 1130 Columbia Street, Brea, CA 92621.







he renowned Calato/Regal Tip company, the leading name in nylon-tip drumsticks, has teamed with an equally renowned drummaker, Noble and Cooley, to come up with a special new line of sticks which, they say, employ a unique multiple-angled shoulder to improve not only sound and strength, but also impact-absorption, which means they feel better longer to the drummer who uses them. Made of Regal Tip's top-grade American hickory wood, these new "Regal Tip for Noble & Cooley" sticks also feature barrel-shaped tips for a fuller, rounder cymbal sound, and a distinctive honey-maple stain. Available in light, medium, heavy and extra-heavy models. For more info write Calato at 4501 Hyde Park Blvd., Niagara Falls, NY 14305, or Noble & Cooley, Water St., Granville, MA.

ngland's Reflex line of custom guitar pickups, now distributed in the U.S. by Charvel/Jackson, has a new pickup line just out, called Reflex Silvers. These active-impedance pickups offer a vintage sound which can be manipulated through contemporary high technology. Features include active midrange and high-end boost and cut, auto-impedance matching, and super-low noise with extra-high output. In late 1991 Charvel/Jackson will begin using Reflex Silvers in many of its guitars as standard equipment. For more info write Charvel/Jackson Guitar Co., 1316 E. Lancaster Ave., Fort Worth, TX 76102.

rum Workshop's new "Finishply" process is the result of this highly respected drum-maker's recently announced policy of using only "acoustically safe" finishes — that is, finishes that don't have an adverse effect on a drum's natural sound performance. Drum Workshop claims its research has shown that the conventional application of plastic finish layers to a wood shell can dampen its natural resonance; by contrast, the "Finishply" process uses a "prefinished" outer ply as part of the drum shell during manufacture. The outer ply is then butt-seamed rather than overlapped, in another touch that DW says ensures the most natural possible resonance. DW also maintains that the finish is still as durable and scratch-resistant as any other. "Finishply" finishes are now available in red, blue and black. For more info, write Drum Workshop, 2697 Lavery Ct., Unit 16, Newbury Park, CA 91320.





BY ANNE LEIGHTON

Val Kilmer as the legendary Jim Morrison in *The Doors*.

ver since Academy Award winning director Oliver Stone (Platoon, Born On The Fourth Of July, Wall Street) announced his intention to make a movie about The Doors, both the rock world and mainstream society have anxiously awaited his effort. Now that The Doors (Columbia Pictures/R-rating) is upon us, all the advance hype and controversy seems to have provided this special flick with a near-unprecedented foundation of critical and commercial success. Starring Val Kilmer (Top Gun, Willow) as the "Lizard King", Jim Morrison, the movie serves to take the viewer into the dark, seamy world of the late 1960s rock scene in Sin City - Los Angeles, CA. It's all there - sex, drugs, rock and roll - the ingredients that provided the cornerstone upon which today's rock empire has been constructed.

Capturing the diverse personalities of Doors' members Morrison, Robby Krieger, John Densmore, Ray Manzarek proved difficult for Stone. Those familiar with the band and music may have some problems in accepting some of the casting decisions (respectively Kilmer, Frank Whaley, Kevin Dillion, Kyle MacLachlan). But Stone's choice of Kilmer to play the mercurial Morrison cannot be questioned; he captures the fiery, mystical soul of the rock star in a whirling dervish performance that may even garner some Academy Award support next year.

Physically Kilmer bares a near-perfect resemblance to Morrison, the black leather-clad rock God. Kilmer strived for more than a physical similarity however; he wanted to get inside the late singer's head. Last November Kilmer told *Interview* magazine how the singer could have saved himself and still contribute to music or the written word even today. "I think the secret of surviving in this business is not embracing the fame. And I think Morrison did

embrace it. He understood media intuitively.
And I think, in some ways, part of what made
him a really dynamic character was that he DID
go for what he was most afraid of." In addition
Kilmer feels that Morrison would have lived a
lot longer if he didn't wear such tight leather
nants!

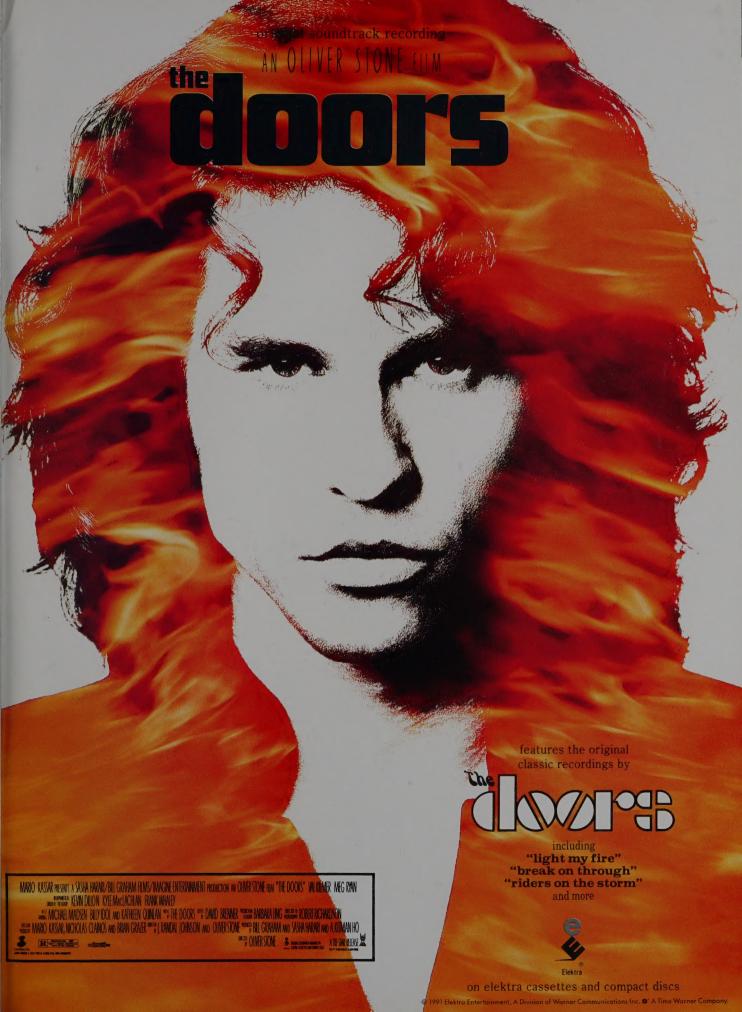
Also, keep a sharp eye out for rocker Billy Idol, who bedecked in a long brown wig, portrays "Cat", one of Morrison's closest friends. Idol's performance was completed shortly before he suffered a near-fatal motorcycle accident last year that left him with a shattered leg.

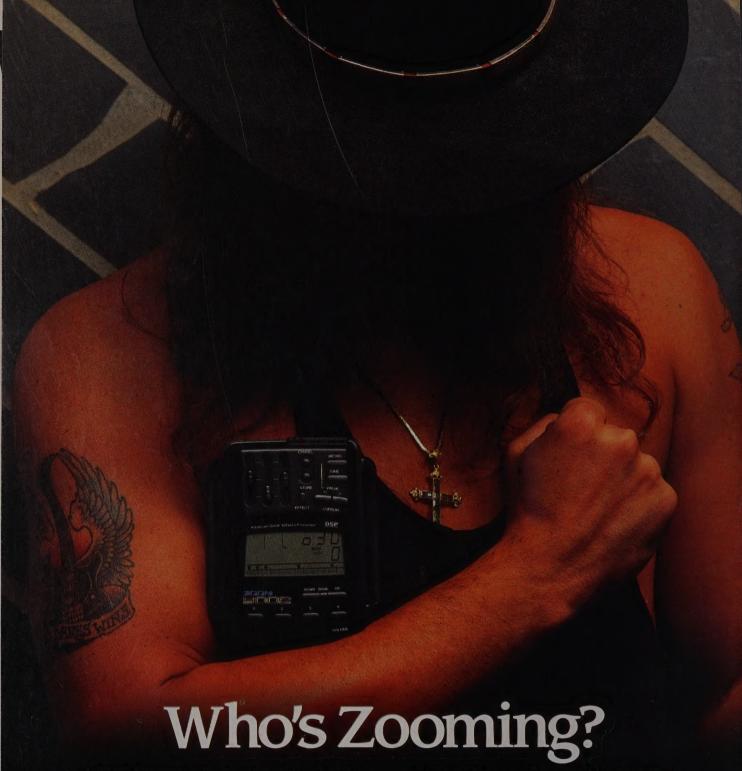
Obviously a movie of this stature will focus new attention upon the Doors. The band's record label, Elektra, hopes to take full advantage of that fact by releasing a movie sound-track LP, **The Doors**, which features such FM staples as *L.A. Woman, Roadhouse Blues* and *The End.* We know many **Video View** readers may have already seen *The Doors*, but we're sure you'll want your own copy as soon as it's available on home video. Count on us to tell you when that's gonna happen.

ere are some tough action home movies newly available this month: State Of Grace with Sean Penn and Gary Oldman (144 min./\$94.98/Orion) and Shame about a female attorney who violently avenges a local gang that's terrorized women (95 min./\$14.98/Republic Pictures Home Video). The China Lake Murders has scenes in the Mojave Desert (89 min./\$79.95/MCA UNIVERSAL). Conan The Barbarian has Arnold Schwarzenegger at his Teutonic best (129 min./\$39.98/MCA UNIVERSAL). There are four more episodes available of Dark Shadows which feature vampire Barnabas Collins, a dude who bites people's necks so he can stay alive (each tape is 5 hours/\$19.98 per tape/MPI Home Video). The Take has something for everyone — Lisa Hartman and Ray Sharkey (91 min./\$79.95/MCA). Darkman is a fantasy thriller about a scientist who was disfigured and seeks revenge by disguising himself as his assailants (95 min./no suggested retail/MCA Home Video). Republic Pictures Home Video has several murder plots for \$19.98 each — Reflections Of Murder with Tuesday Weld (97 min.), That Cold Day In The Park (106 min.) and The Fantasist with Timothy Bottoms (98 min.). Rhino Home Video has a fascinating video in Best Evidence; about the controversy surrounding President John F. Kennedy's assassination in 1963 (35 min./\$14.95).

f your video player's not on a death and doom trip, comedies like Back To The Future with Michael J. Fox and Crispin Clover (116 min./\$34.98/MCA UNIVERSAL) and Gilbert Gottfried's Problem Child (81 min./\$34.98/MCA UNIVERSAL) will brighten both you and your VCR up. Julie Andrews plays a transvestite in Victor/Victoria (134 min./ \$19.98/MGM-UA). Check out Robin Williams in Cadillac Man (97 min./\$94.98/Orion Home Video) and Eddie Murphy in Another 48 Hours (98 min./\$92.85/Paramount). The classic British sit com, The Young Ones, now has episodes on home video (\$19.98/CBS FOX). 91/2 Ninjas is said to be the first erotic martial arts comedy (88 min./\$89.98/Republic Pictures). Video View loves Frankenhooker, which is about a New Jersey nerd who reassembles his dead girlfriend using body parts from Times Square hookers (90 min./\$89.98/Shapiro/Glickenhaus).

he best news is that most of The Pink Panther and Woody Allen movies are available from MGM/UA Home Video at \$19.98 each — The Revenge Of The Pink Panther (100 min.), Pink Panther Strikes Again (104 min.) and The Pink Panther (115 min.). Woody's movies are definite classics, especially Sleeper (88 min.) which has an igloo-shaped machine called The Orgasmatron... sounds like a Motorhead album, eh? Well Lemmy and the boys will also be inspired when they watch Woody's Love And Death (92 min.), Manhattan (96 min.), Everything You Wanted To Know About Sex But Were Afraid To Ask (89 min.) and Annie Hall (94 min.). You might get some clever ideas, too!





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